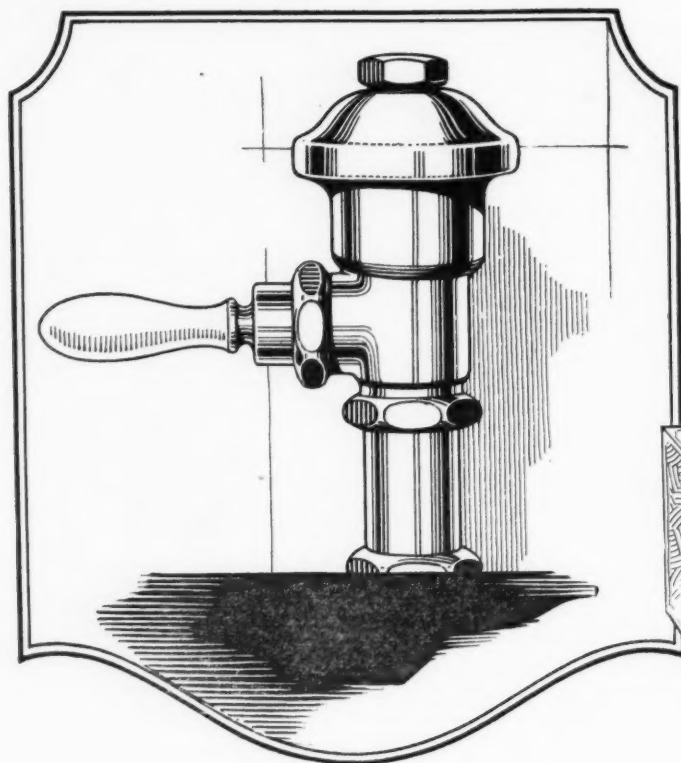


# PACIFIC COAST ARCHITECT

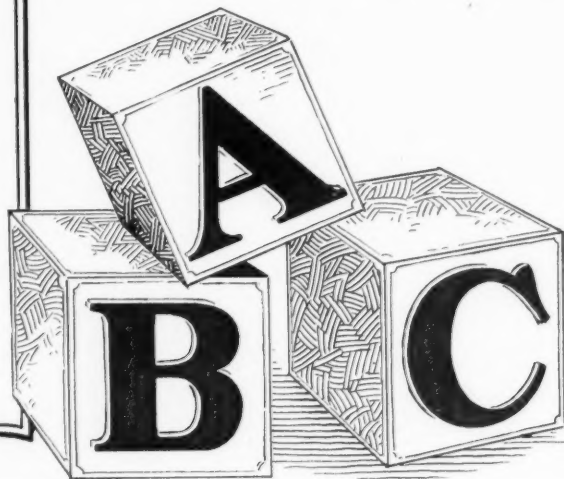


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WITH WHICH IS INCORPORATED THE BUILDING REVIEW

VOLUME XXXI / SAN FRANCISCO AND LOS ANGELES / MARCH / 1927 / NUMBER THREE

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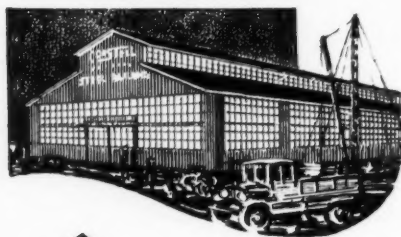
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# PACIFIC · COAST · ARCHITECT

## WITH WHICH IS INCORPORATED THE BUILDING REVIEW

VOLUME XXXI · SAN FRANCISCO AND LOS ANGELES · MARCH 1927 · NUMBER THREE

### GENTLE-PEOPLE'S HOUSES

[BY HARRIS ALLEN, A. I. A.]

**D**URING the last few years in Southern California it has become evident that a change was gradually developing in the architectural treatment of domestic work of the better class, especially in that inspired by Spanish-California traditions. More restraint was shown; a firmer, more assured handling of motifs and materials; a subtler, more refined sense of proportion, of relationship between the elements of a composition, of detail. The experimental stage seems to be passing.

Much of the early work was charming, but its exuberance, its riot of fancy, resulted in a decidedly theatrical effect. The presence and influence of the many great moving picture establishments no doubt had much to do with this; the sudden increase in population and wealth, the abundance of flowers, the warm brilliance of sunshine, all were more or less intoxicating.

Steadying down after this positive spree of form and color and texture, many of the South's veritable galaxy of talented architects are now producing compositions of a high order of merit. To attain a quality of refinement, of dignity, without losing vigor and spontaneity, is no mean accomplishment. Much that is being done can certainly be called "distinguished," which is a term architects are chary of using.

Among these men Mr. Roland Coate, some of whose recent work is illustrated herewith, is decidedly to be counted. Young as he is, he has "arrived." These buildings are architecturally sound. They are based on the elementary principles of design; but they are far from being stereotyped. They exhibit both restraint and urbanity; and quite as obviously, but without ostentation, they have "character," a thing difficult to explain to the layman, perhaps, but clear to the architect; but it is hardly possible that the intelligent layman will not recognize that these houses have an air of distinction—like a thoroughbred racer among draft horses. The analogy is somewhat hard on neighboring houses, which may not be commonplace at all—but let it pass.

It will be seen that the exterior treatment is a logical development of the plan, in every case; occasionally an individual room is adjusted to suit the requirements of good construction, roof framing, outlook, exposure; but always the exterior conforms to the plan, and expresses it. And the plan itself reveals, on inspection, the result of thorough study of individual conditions and requirements, fused into a definite architectural scheme. Terms used in the Beaux Arts system of design come readily to mind. Without using words of a foreign tongue, it will suffice to point out the admirable treatment of axes and vistas, of circulation and separation, of the close-knit relations between house and garden. With one exception, the locations are on comparatively small city lots; and there has been secured the effect of spaciousness and privacy. The climate of the South permits, in fact requires, the factor of outdoor life, so that patios and courts and garden terraces are really essential features of domestic plans. Mr. Coate evidently so regards them, and designs his homes with landscaping elements as integral elements of the plan.

A recent clever novel bore the intriguing title "Here are ladies." Mr. Coate's houses are all in that class, which would impel a passer-by to remark "Here live ladies."

\* \* \*

#### BUILDING NEW YORK'S NEWEST SUBWAY

A new motion picture film showing the construction work on the Eighth avenue subway system in New York City has just been released by E. I. du Pont de Nemours & Company of Wilmington, Delaware. This film, which is entitled "Building New York's Newest Subway," is printed on safety stock, is one reel in length and requires 15 minutes for showing.

The film is a veritable trip along the line of operation, as it shows not only scenes underground, where great ledges of rock are being blasted away in the tunnels, but also work in the open trenches and cuts. How windows are safeguarded from vibration caused by blasting, how monuments are propped up and how telephone and electric cables are kept in operation are pictured in the reel, as are the great tools used in the work, such as telfers, caterpillar shovels, powerful trucks and steam hoists. Scenes showing how explosives are used and stored on the job are interesting features. This film may be obtained upon application to the Publicity Bureau of E. I. du Pont de Nemours & Company of Wilmington, Delaware.

## WHAT IS AN ARCHITECT?

[From an article published in 1897 in "The California Architect and Building News"]



WE CAN define with reasonable accuracy the physician, the surgeon, the attorney, the artist, the sculptor; but the architect has so many sides to his completeness that it is well-nigh impossible for a single mind to work successfully on all the lines which he is now supposed and expected to bring into action. If he could but cut himself away from some things now required; if he could but "press the button" when the inspiration of the sketch is given or when the drawings are perfected and let some other fellow do the rest, we might be able to handle him more readily. But now, through the long, tedious and wearying process from the sketch to the final certificate, which is the architect? Is he the plansman, the designer or the specification writer? Is he the man who sees the bricks laid and the nails driven, or the man who cuts down the extra bills? Or is the true architect just the man who gets the job? Is he the artist or the hustler?

Is the soul of his endeavor to be found in the completed work or in the battle for an opportunity? We cannot tell you. Sometimes he is one thing, sometimes another, and each phase of his many-sided character has some example stalking in our midst and honored in our motley procession; let us take him as we find him, and help him to what he may be, regardless of his complex nature.

When we find architects themselves not able to define an architect we can condone more readily the lack of the knowledge of what an architect is and what he has to do on the part of the laity or general public—and their lack of appreciation as to his worth and his labor.

Just a glance at his multitudinous knowledge may open the eyes of the people to the amount of education required to become a worthy member of that, without exception, noblest and most difficult of the professions.

The list of arts and sciences an architect has to have at his fingers' ends is very formidable. Acoustics he must be very conversant with, otherwise the auditoria he designs will be failures. Arboriculture, horticulture and landscape gardening he must be acquainted with, for often he is called upon to oversee the laying out of the grounds around the mansion he is putting up or around some large public building so that all may harmonize. The knowledge of archeology and history is also one of his necessary accomplishments, for little could he design without a vision of old buildings, without a knowledge of the history of architecture.

Boxing is an art to which he should not be a stranger—to defend himself against some truculent contractor when he insists upon him doing what is right and according to contract, or against an owner who believes that he, said architect, has prepared plans, etc., for him just for the benefit of his health and to keep his hand in, when he asks him, the owner, to pay what he owes.

When he comes to choose the best materials for the several parts of his buildings, chemistry and mineralogy, metallurgy and geology have to be thoroughly digested; and when his materials come from the vegetable kingdom, botany. Imagination and design he must be blessed with and the art of drawing, by which he makes these known to others. Educational methods and pedagogy he must be grounded in when he puts up colleges and schools and ecclesiology when he designs churches.

The science of ethics as it enters into the complicated and delicate relations of architect and client, architect and contractor and architect and craftsman, as well as the relations between architect and architect, has to be re-

ferred to more frequently perhaps than in any other relation in life, for without a scrupulous attention to its codes no true architect can be.

Law, although theoretically out of his province, practically he must have a smattering of; both in regard to the relations above mentioned and in getting out the numerous legal documents and filing the same required during the preliminaries to building and at other times during its progress which his client more often entrusts into his hands than into the hands of his lawyer.

He has also to be *au fait* with all the latest styles and articles of furniture of the several apartments, with gastronomy in laying out a dining-room to best suit proper digestion; with cookery in arranging the kitchen; and with what may be called dormitonomy for the sleeping rooms, not forgetting music when arranging the apartments for the art which is the liquid form of architecture.

Finance must not be a stranger to him, for has he not to make very often \$3 out of \$2 or, in other words, make \$2 go as far as \$3? Has he not also to make his small commission provide for himself and family after paying draftsmen, stationery, office rent and the thousand and one little outgoings necessary to get a job and keep it?

Hydraulics and hydrostatics, pneumatics, electricity and physics he must have graduated in to specify and lay out intelligently all the wires, pipes, etc., necessary for a modern building.

Languages must not be neglected by him, for there are many technical treatises in foreign languages which he ought to be able to read in the original to keep *en rapport* with advanced ideas.

Mathematics must be to him an open book—for has he not to understand and work out all the formulae necessary to find the strains in and strength of his materials? And that branch of it, geometry, has to be as familiar to him as A B C when making his detail drawings.

To be able to specify the materials and labor and to direct construction he is supposed to know even more than the skilled mechanic about the arts and crafts connected with buildings, which includes nearly all in some shape or manner.

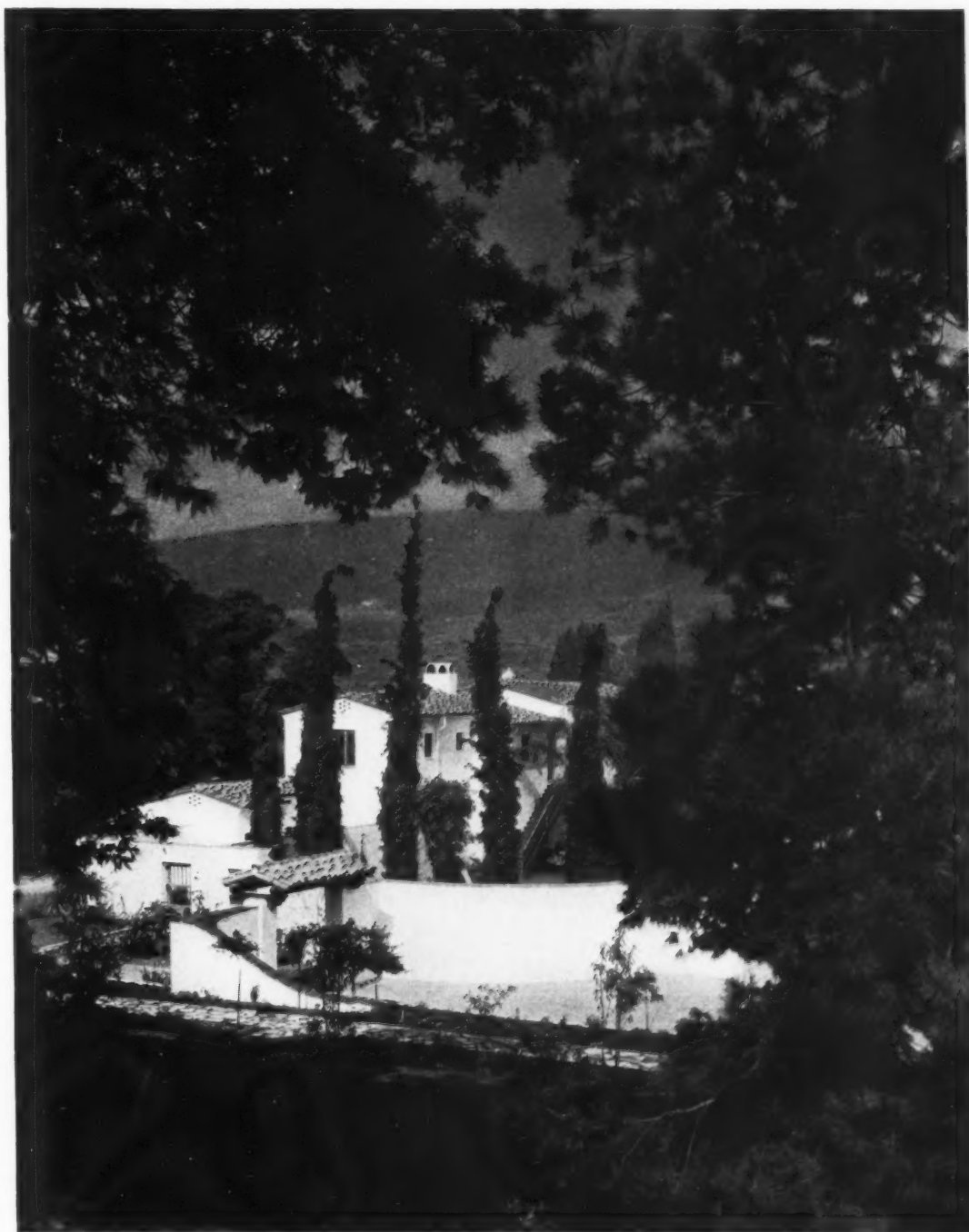
Machinery in arranging for boilers, engines, etc. Mining, when making excavations for deep cellars, tunnels, etc.—transportation, steamfitting for heating apparatus, locksmithing, carpentry, painting and even the proper way to do the humble trade of kalsomining, and so on and so on with a list which would take up too much of our pages to complete. He must know as much about hygiene as a physician to be able to put up a healthy home or healthy place where humans congregate; and something about practicable therapeutics and surgery to build hospitals rightly, also know something about penology to build an appropriate prison.

Turning to the fine arts, he ought to be able to paint and to model, and to aid him in the composition of his ornamentation he must use subjects from the animal and vegetable kingdom, when an inkling of zoology and botany comes in handy. In the adaptation of ancient art, a proper understanding of its motive cannot be obtained without a knowledge of philology and mythology; and a practical insight into the theatrical profession is needed before he builds a theater.

Then he must build his buildings to be able to withstand cyclones, earthquakes and other like natural phenomena and to suit the climate, so that meteorology is necessary to teach where these phenomena chiefly occur and the climatic conditions of the place in which he is to build.

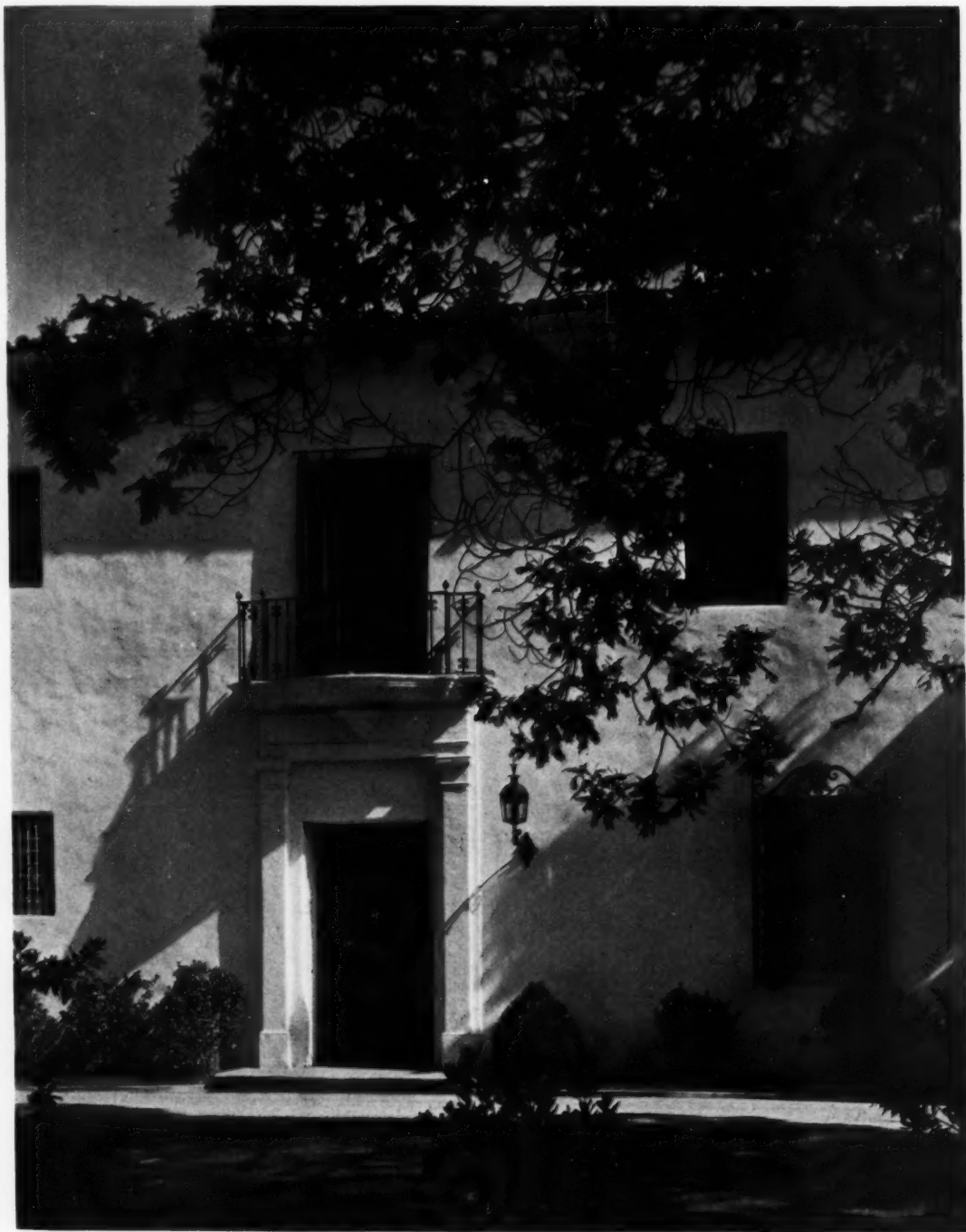
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RESIDENCE OF MR. JACQUES VINMONT, LOS ANGELES, CALIF.  
ROLAND E. COATE, ARCHITECT

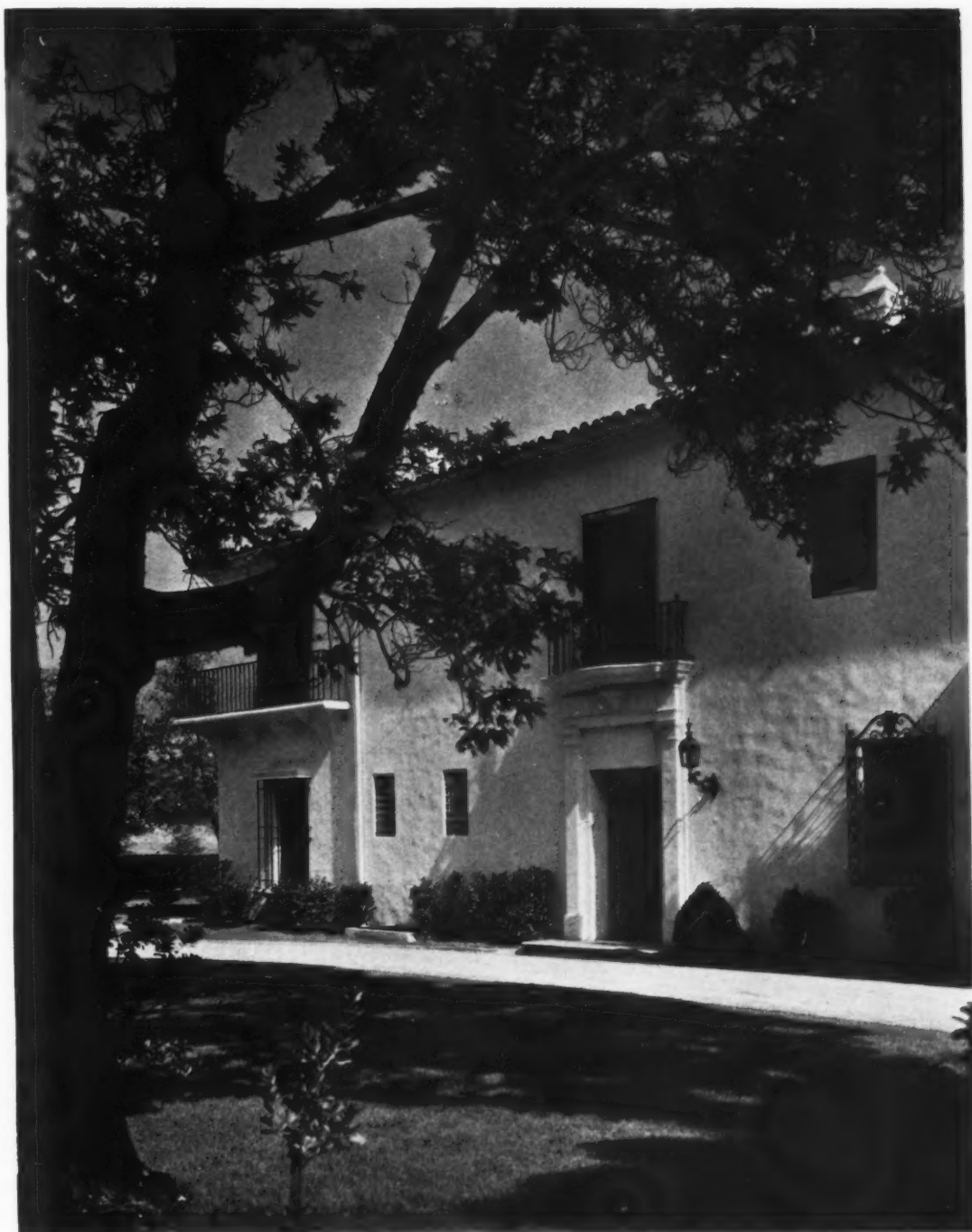
*Photo by Padilla Co.*



ENTRANCE DETAIL, RESIDENCE OF MR. JACQUES VINMONT, LOS ANGELES, CALIF.  
ROLAND E. COATE, ARCHITECT

*Photo by Padilla Co.*





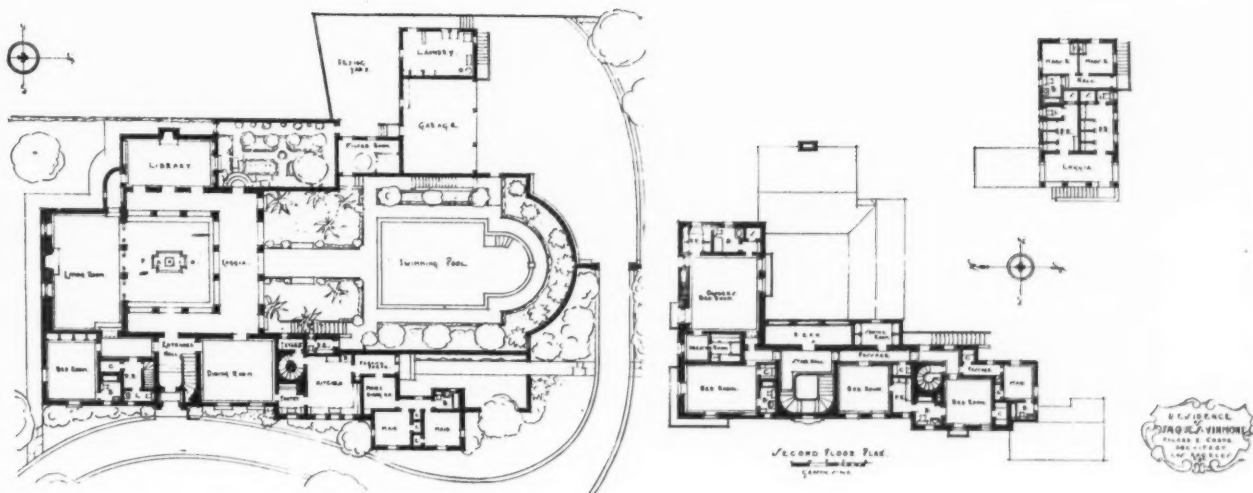
ENTRANCE FRONT, RESIDENCE OF MR. JACQUES VINMONT, LOS ANGELES, CALIF.  
ROLAND E. COATE, ARCHITECT

*Photo by Padilla Co.*



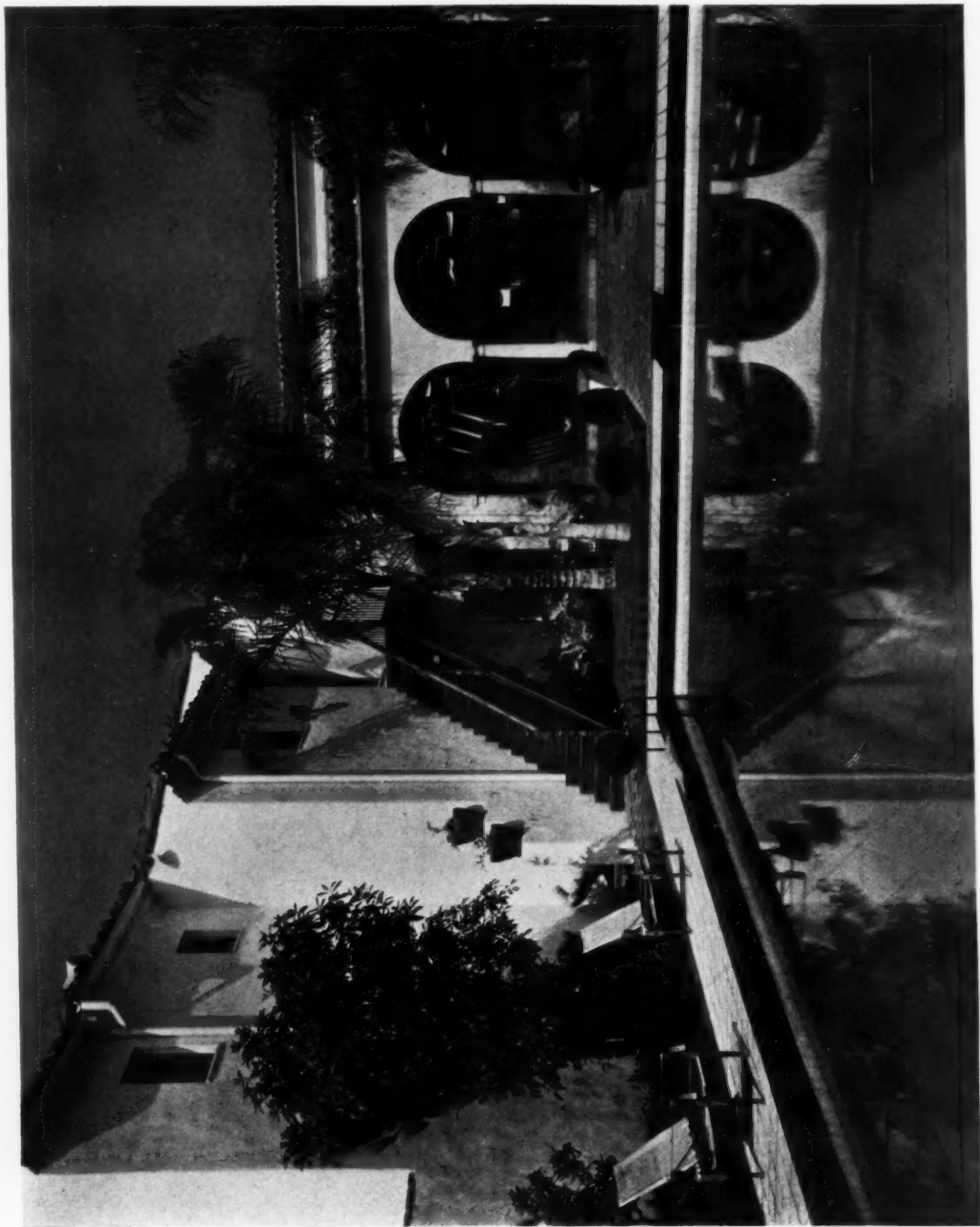
PATIO, RESIDENCE OF MR. JACQUES VINMONT, LOS ANGELES, CALIF. ROLAND E. COATE, ARCHITECT  
*Photo by Padilla Co.*





ABOVE—LOGGIA; BELOW—FLOOR PLANS; RESIDENCE OF MR. JACQUES VINMONT, LOS ANGELES, CALIF.

*Photo by Padilla Co.*



GARDEN FRONT, RESIDENCE OF MR. JACQUES VINMONT, LOS ANGELES, CALIF. ROLAND E. COATE, ARCHITECT  
*Photo by Padilla Co.*



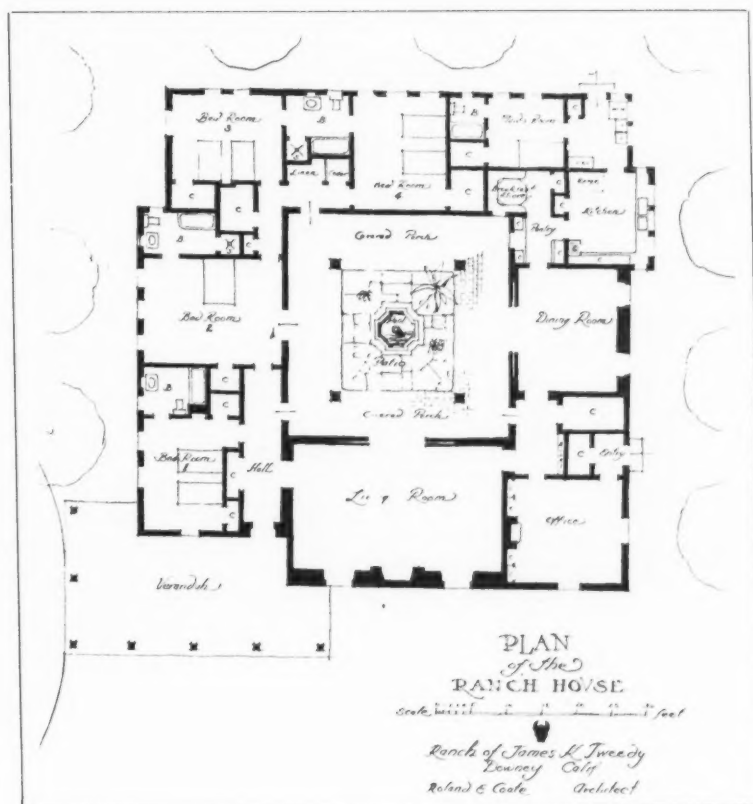


COURT AND SWIMMING POOL, RESIDENCE OF MR. JACQUES VINMONT, LOS ANGELES, CALIF. ROLAND E. COATE, ARCHITECT  
*Photo by Padilla Co.*



ABOVE—LIVING ROOM; BELOW—DINING ROOM; RESIDENCE OF MR. JACQUES VINMONT, LOS ANGELES, CALIF.  
ROLAND E. COATE, ARCHITECT

*Photos by Padilla Co.*



RANCH HOUSE FOR MR. JAMES K. TWEEDY, DOWNEY, CALIF.  
ROLAND E. COATE, ARCHITECT

Photo by Miles Berné





RANCH HOUSE FOR MR. JAMES K. TWEEDY, DOWNEY, CALIF. ROLAND E. COATE, ARCHITECT

*Photo by Miles Berné*



RANCH HOUSE FOR MR. JAMES K. TWEEDY, DOWNEY, CALIF. ROLAND E. COATE, ARCHITECT  
*Photo by Miles Berné*



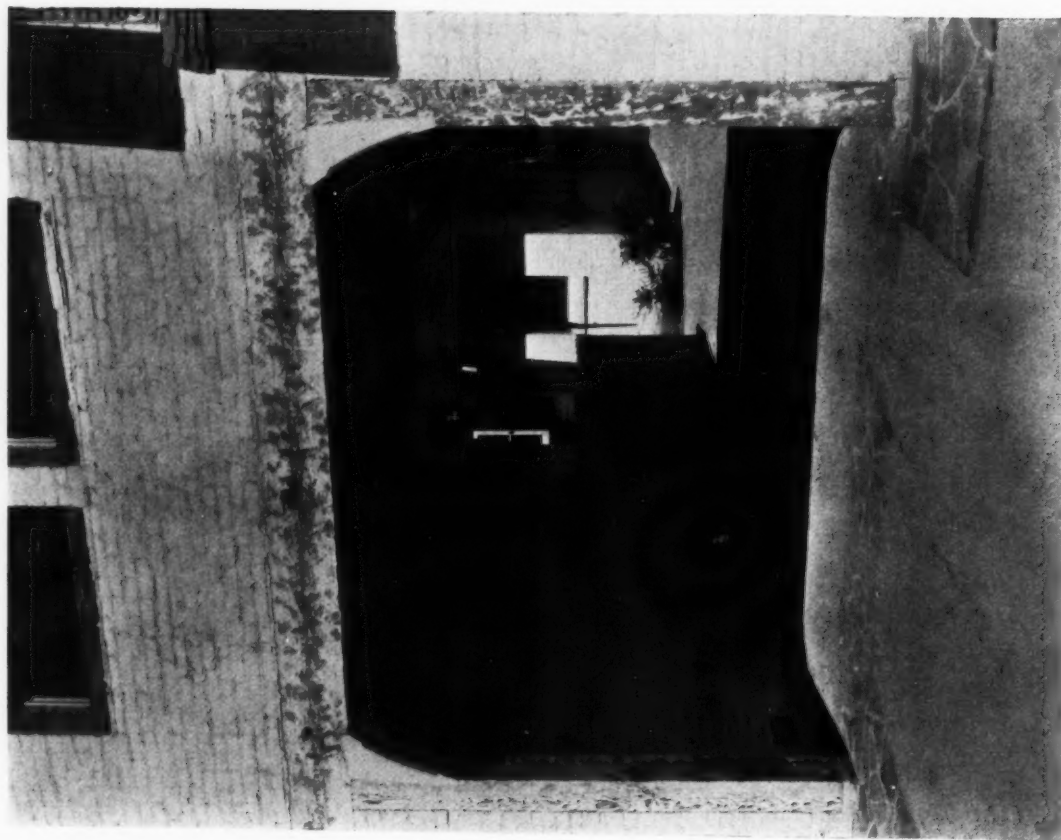
PATIO, RANCH HOUSE FOR MR. JAMES K. TWEEDY, DOWNEY, CALIF. ROLAND E. COATE, ARCHITECT  
*Photo by Miles Berné*



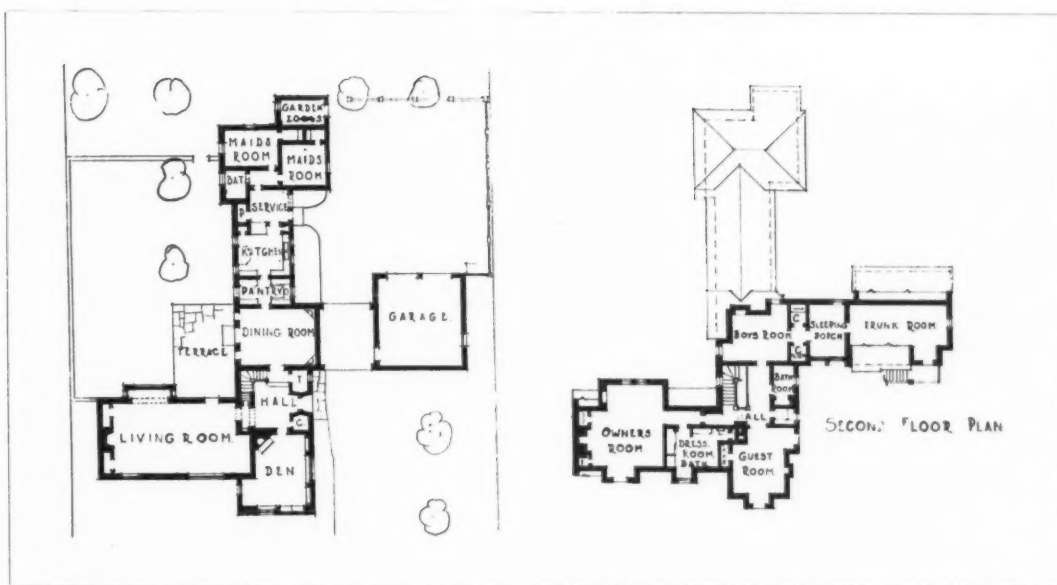
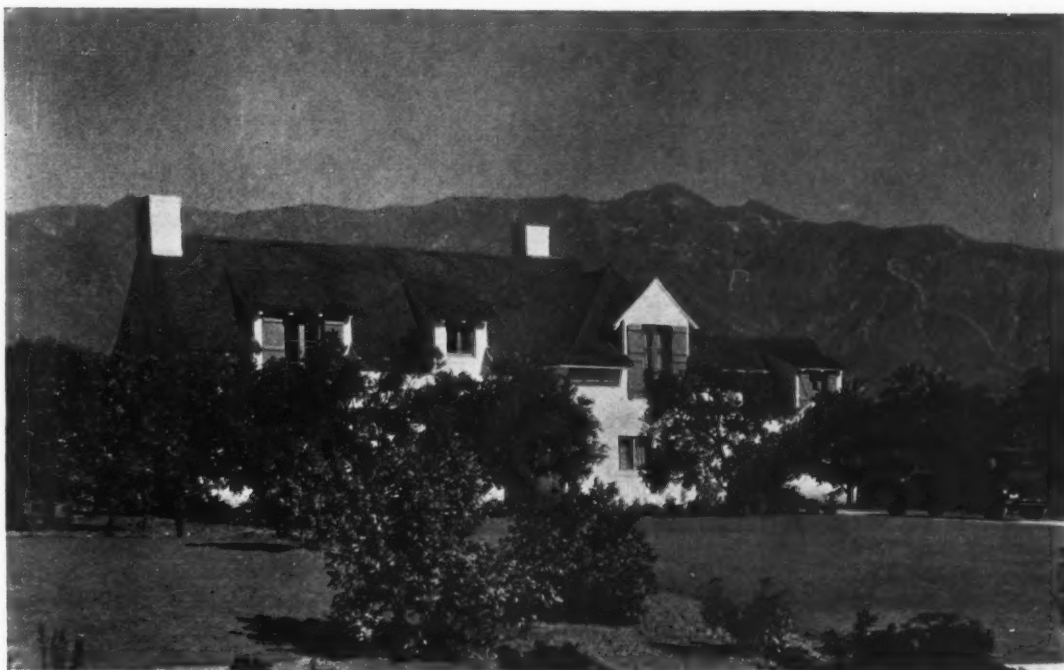


RESIDENCE OF MRS. DAVID BLANKENHORN, PASADENA, CALIF.  
ROLAND E. COATE, ARCHITECT

*Photo by Tebbs & Knell*



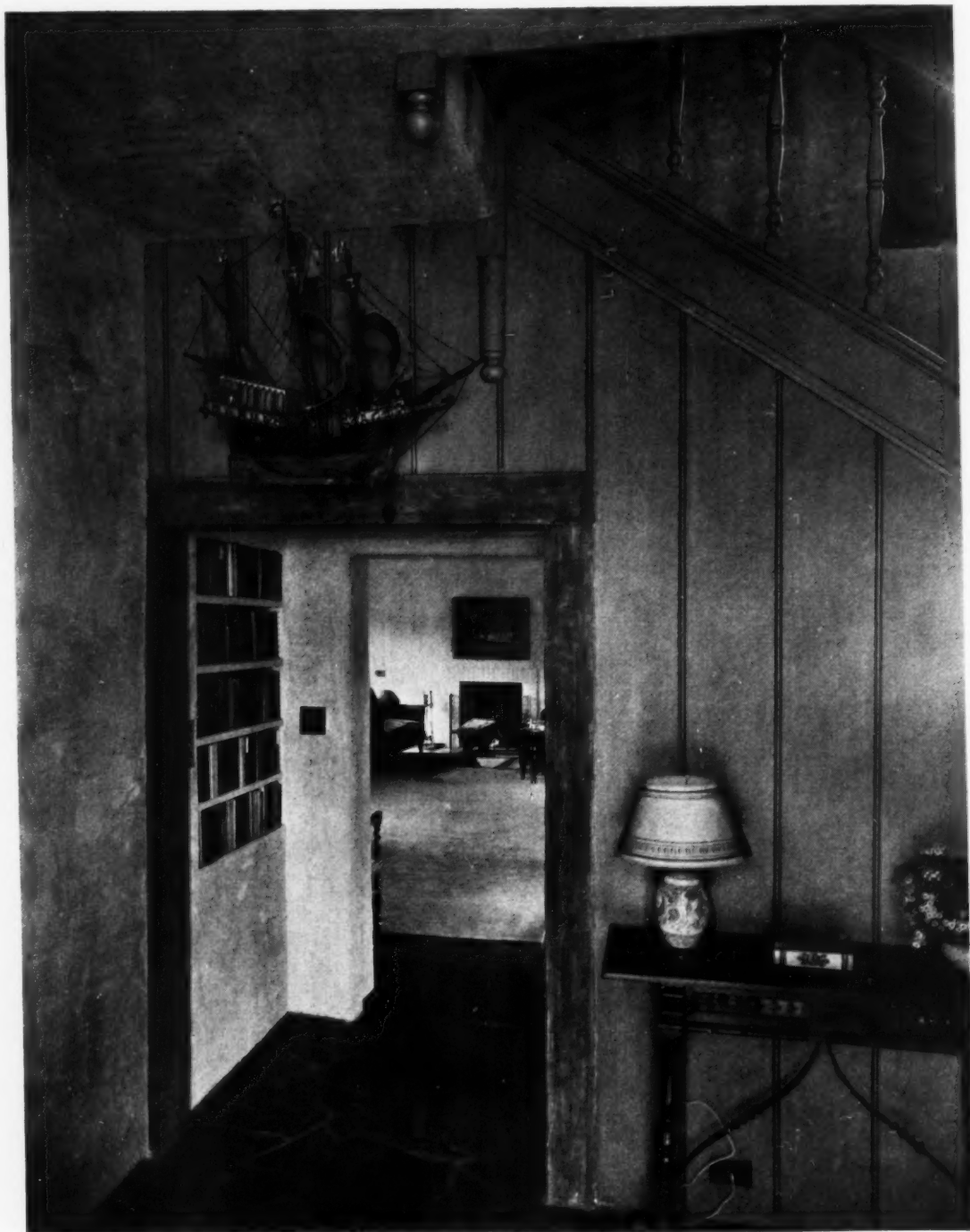
ENTRANCE—PORTE COCHERE—RESIDENCE OF MRS. DAVID BLANKENHORN, PASADENA, CALIF. ROLAND E. COATE, ARCHITECT  
*Photos by Tibbs & Kneil*



RESIDENCE OF MRS. DAVID BLANKENHORN, PASADENA, CALIF.  
ROLAND E. COATE, ARCHITECT

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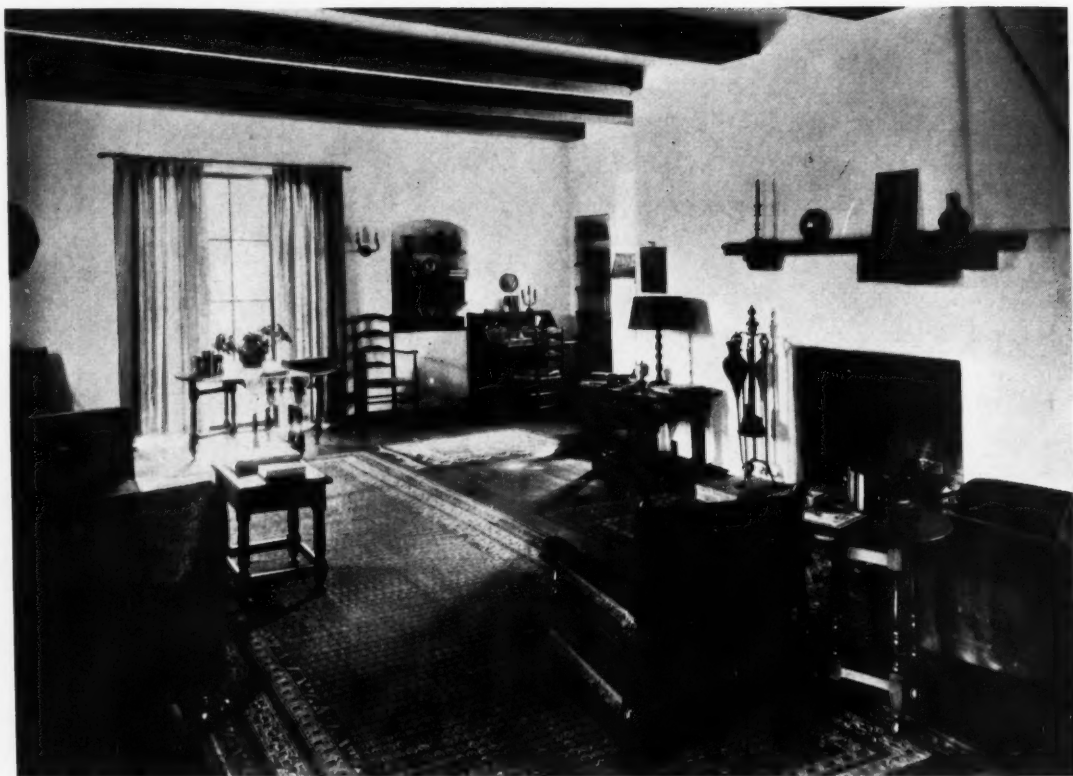
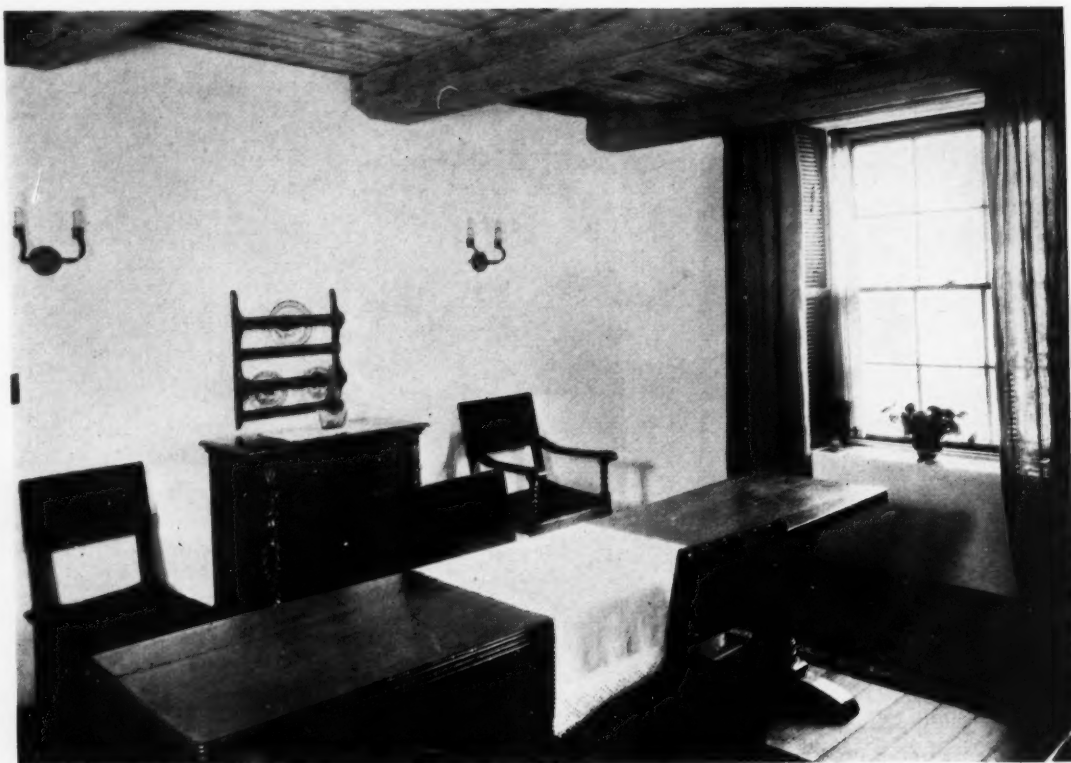
ENTRANCE HALL, RESIDENCE OF MRS. DAVID BLANKENHORN, PASADENA, CALIF.  
ROLAND E. COATE, ARCHITECT

*Photo by Padilla Co.*



LOGGIA DETAIL—A HOUSE IN PASADENA, CALIF.  
ROLAND E. COATE, ARCHITECT

*Photo by Miles Berné*



ABOVE—DINING ROOM; BELOW—LIVING ROOM; A HOUSE IN PASADENA, CALIF.  
ROLAND E. COATE, ARCHITECT

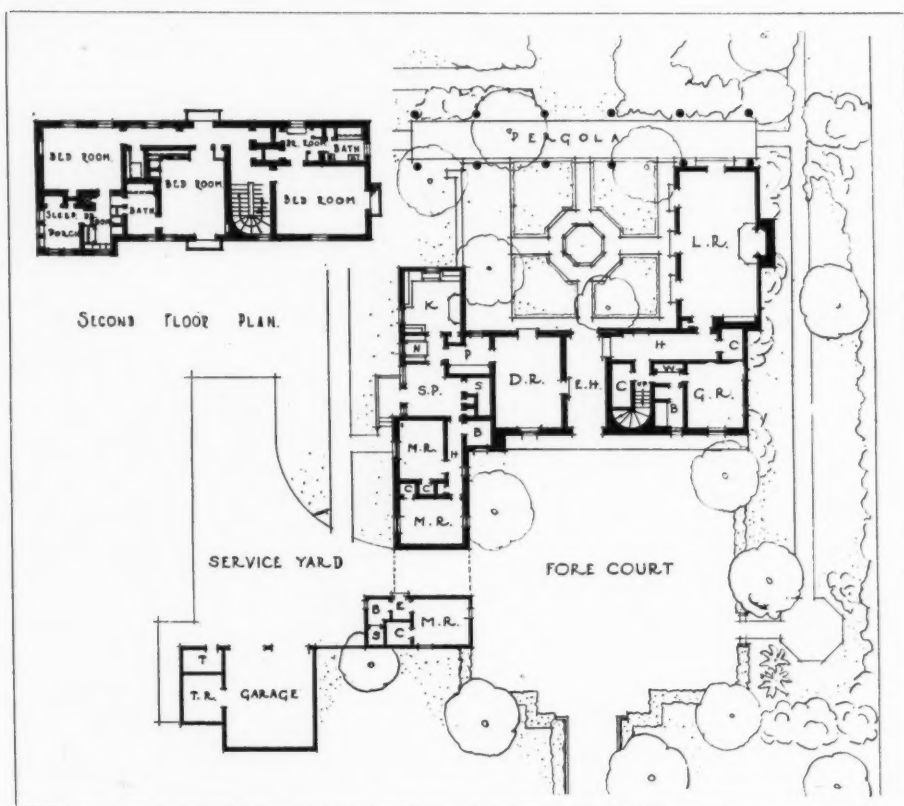
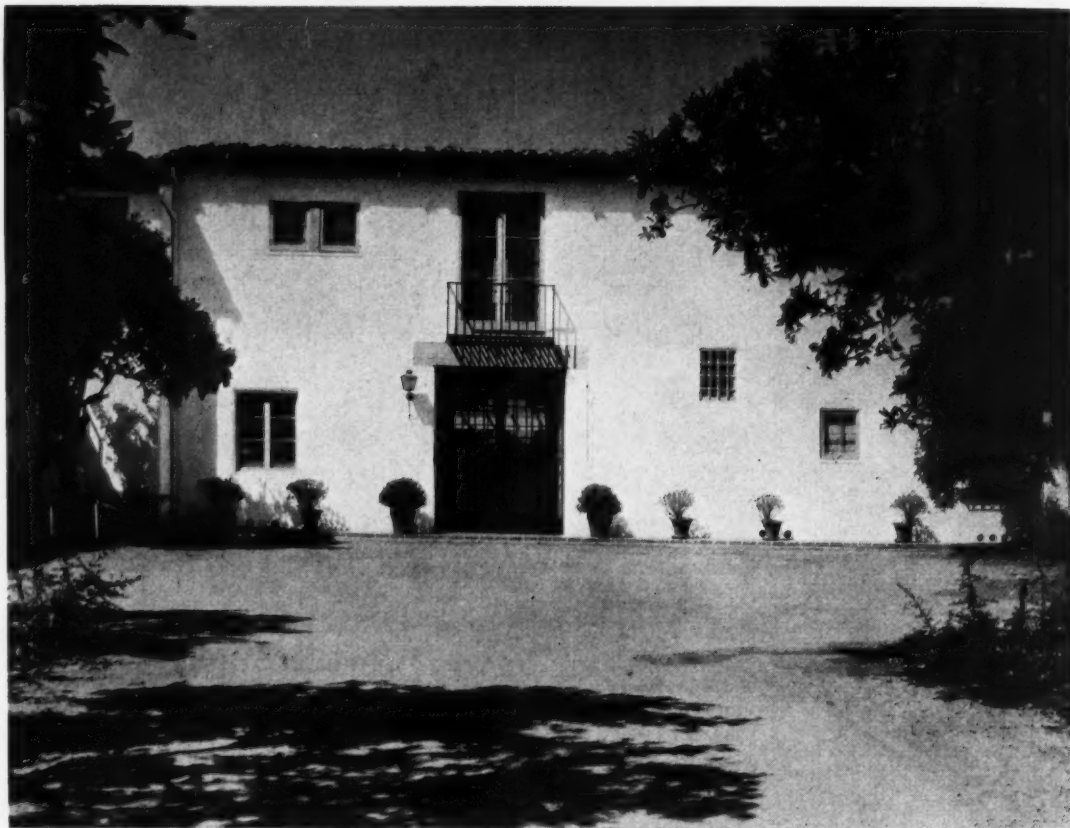
*Photos by Miles Berné*





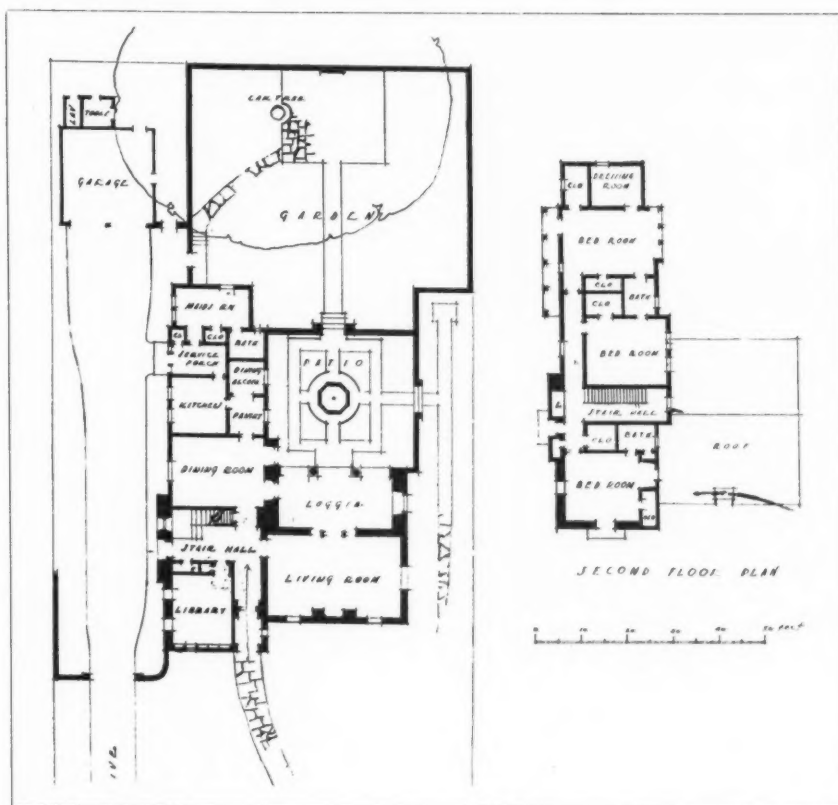
PATIO—ENTRANCE HALL - RESIDENCE OF MRS. W. D. EDWARDS, PASADENA, CALIF. ROLAND E. COATE, ARCHITECT

*Photos by Miles Berné*



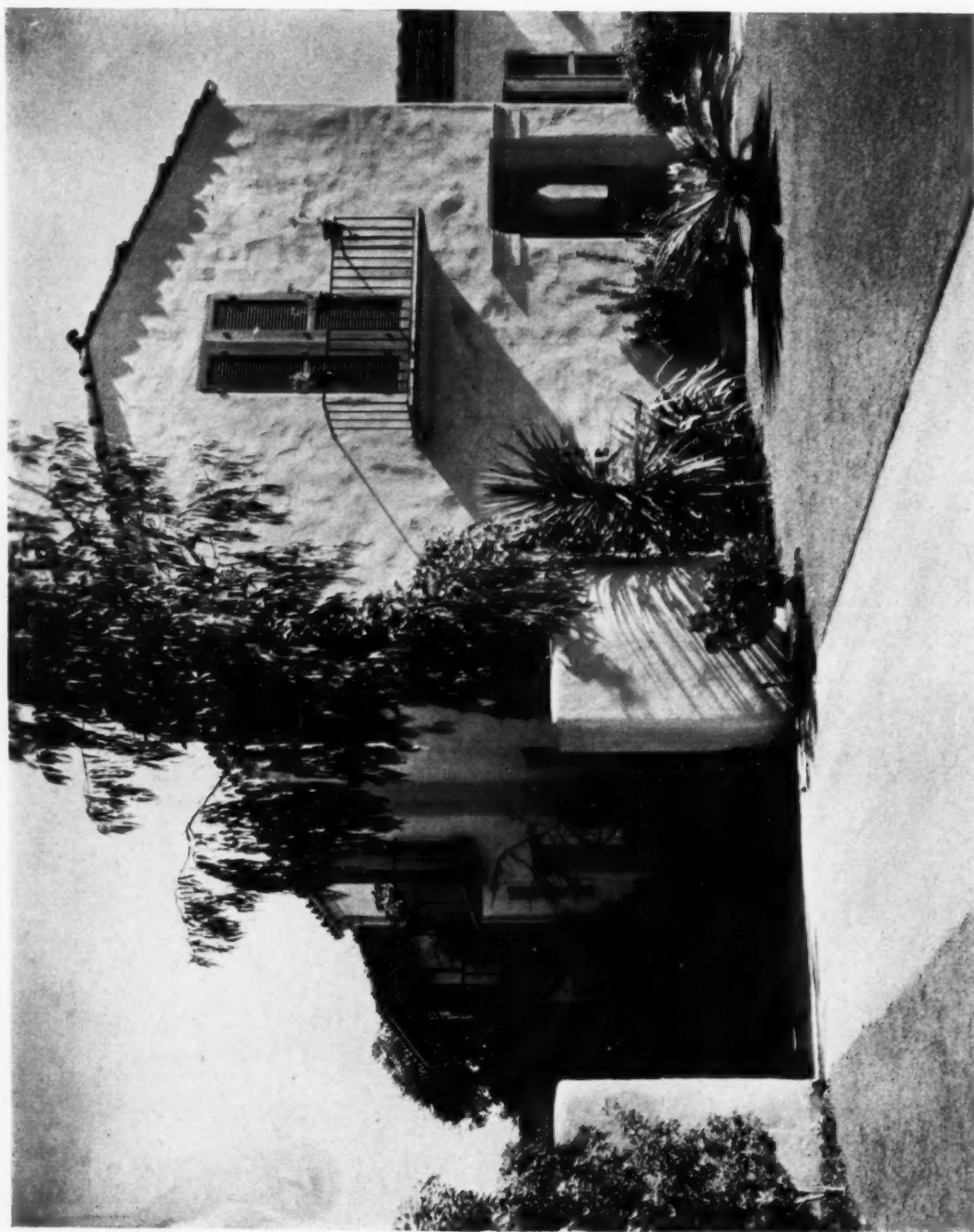
RESIDENCE OF MRS. W. D. EDWARDS, PASADENA, CALIF.  
ROLAND E. COATE, ARCHITECT

*Photo by Margaret Craig*

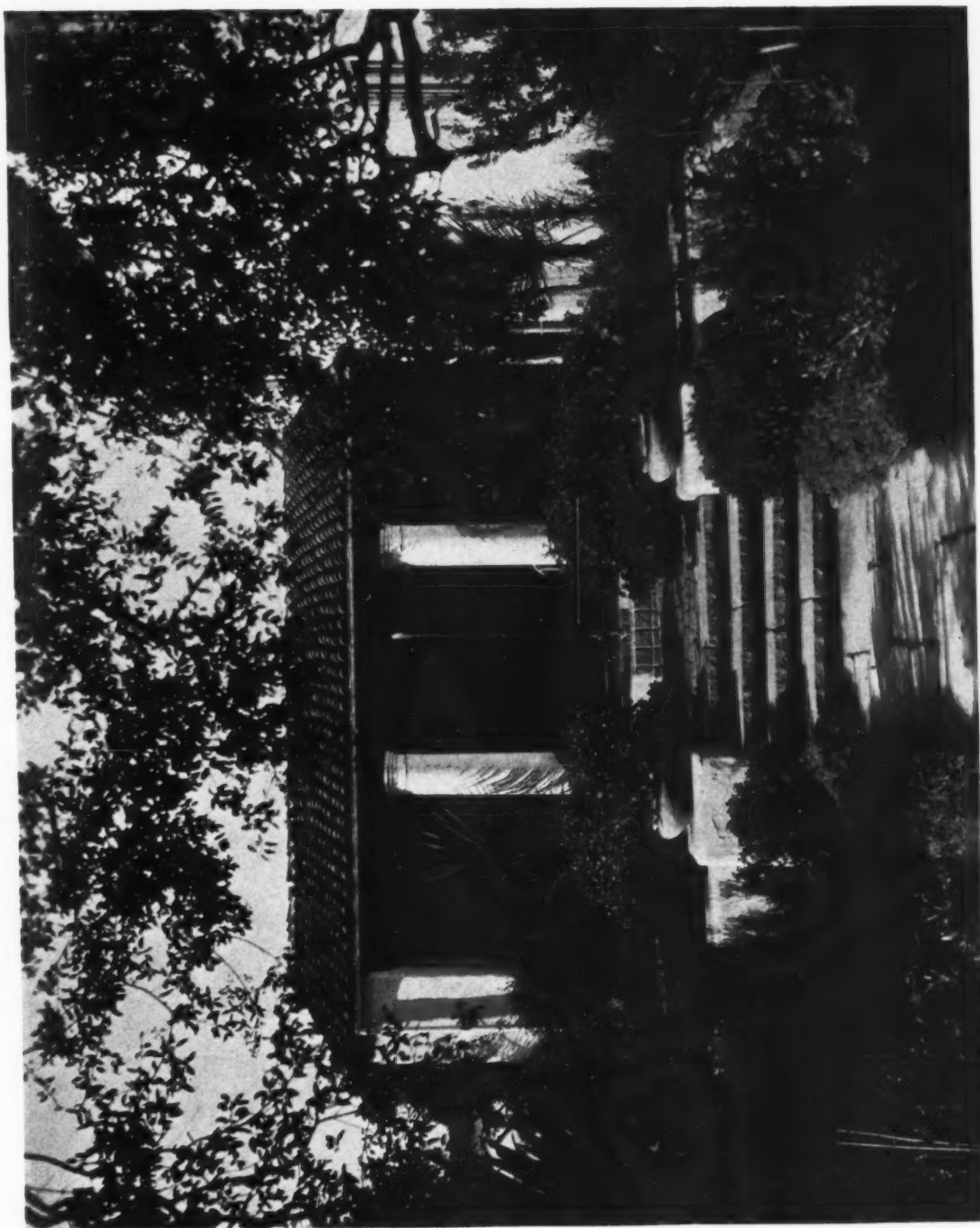


RESIDENCE OF MR. JOS. W. CAMPBELL, PASADENA, CALIF.  
ROLAND E. COATE, ARCHITECT

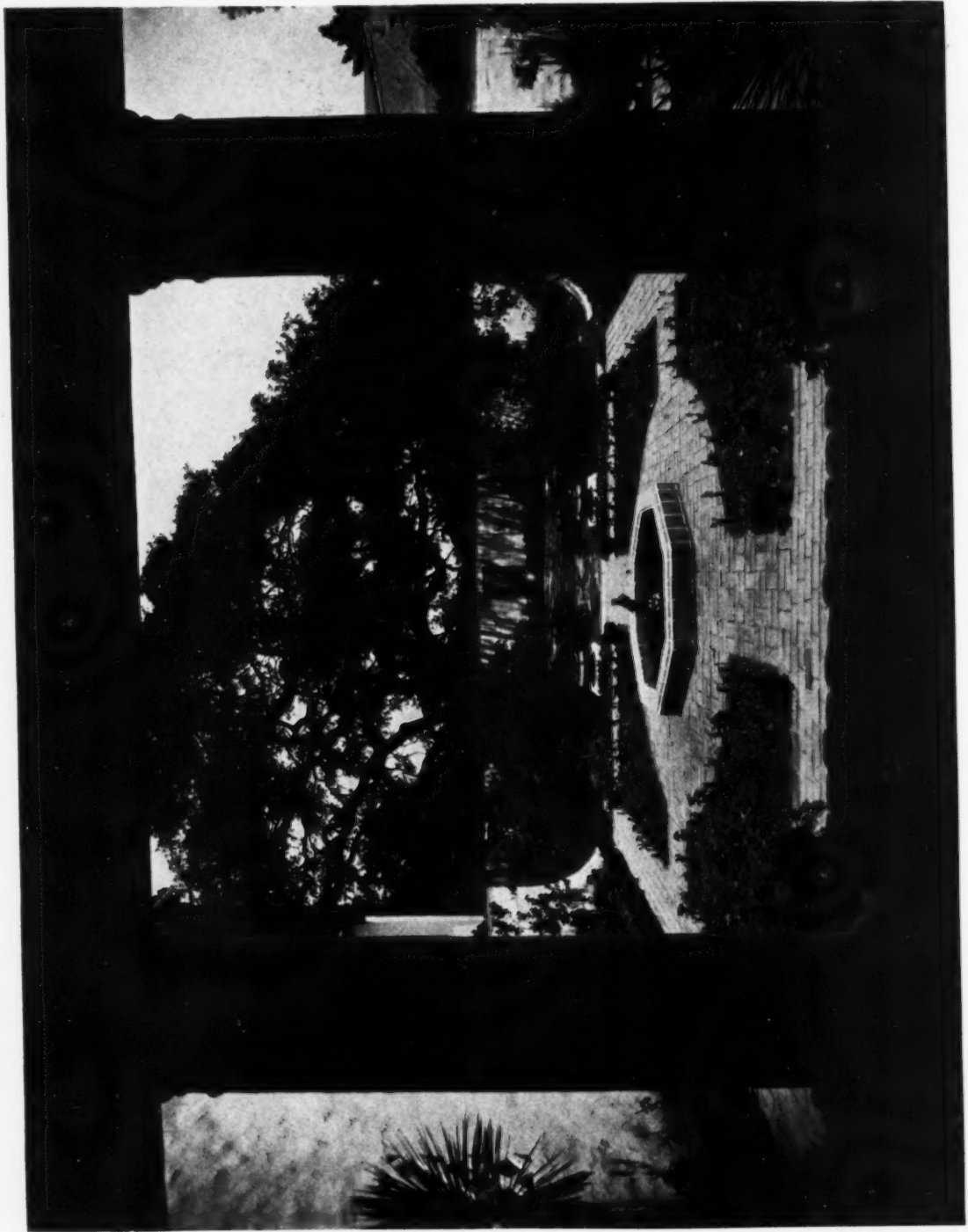




RESIDENCE OF MR. JOS. W. CAMPBELL, PASADENA, CALIF. ROLAND E. COATE, ARCHITECT



LOGGIA, RESIDENCE OF MR. JOS. W. CAMPBELL, PASADENA, CALIF. ROLAND E. COATE, ARCHITECT



WALLED GARDEN, RESIDENCE OF MR. JOS. W. CAMPBELL, PASADENA, CALIF. ROLAND E. COATE, ARCHITECT



# INTERIOR DECORATING

## THE INTERIOR ARCHITECT

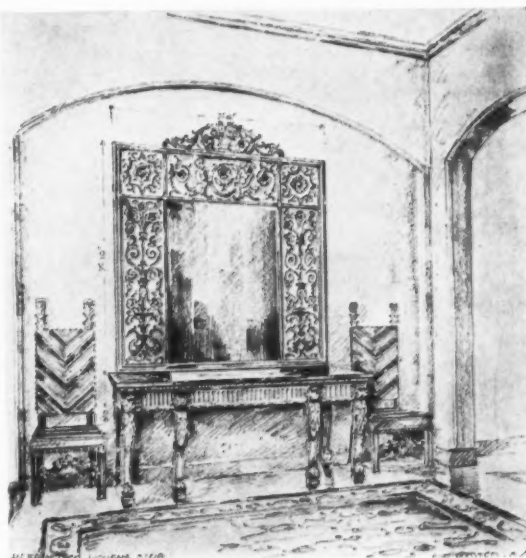
[ BY A. F. MARTEN ]

*EDITOR'S NOTE—In this article Mr. Marten gives a new and broader conception of the interior decorator and his function. At this moment Mr. Marten's ideas regarding the preparation and training of interior decorators are theoretical. But it is self-evident that they are essentially sound and his suggestions have many possibilities that will no doubt see future materialization.*

**A**S TIME goes on and the building of the American home acquires the standards of a well-evolved art, it is possible that there will be no interior decorators. That is to say, the so-called interior decorators will develop into interior architects—a term which I believe is more descriptive of the ultimate possibilities of this craft than the one in common use. Indeed, it seems that the interior architect is the only logical solution to the problem of coordinating the work of the man who designs a home and the man who decorates it for the best interests, desires and comforts of the man who must live in the house.

For in the expression "interior decorator" there is the implication of an art and science that the general run of modern interior decoration practices barely touches upon. In this connection, however, we must remember that interior decoration is one of America's youngest crafts. After some 20 years of rapid growth, it is reaching a stage where it definitely leaves behind the half-formulated, uncertain methods, fads, fancies and irrelevant ideas to which every young growth is heir. Interior decoration is approaching the point where it perceives the fallacy of decoration for the mere sake of decoration. The public in general and those practicing professionally realize that interior decoration is not so much a matter of filling spaces with something—with anything, in fact—as it is a problem of adjusting the several areas and decorative units of a room with the intelligence and perception that arise from an understanding and mastery of the laws of proportion, perspective, color and mass compositions.

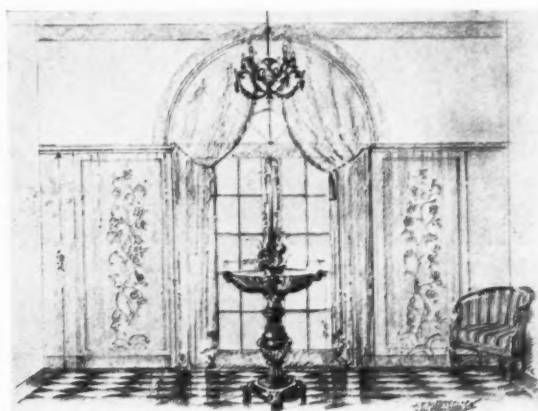
This newer realization of the true function and significance of decoration will open the way for the development of the American interior architect. In Europe he already exists and is known by this name. He is a creative worker with a working knowledge of the architectural problems of laying out floor plans. He is trained in the mathematical and scientific principles that underlie pro-



*This illustration and the fountain group below show perspective sketches for several pieces of furniture to be executed. It will be noted that the architectural masses and values are included in the plans and the furniture scaled accordingly.*

portion, perspective, design, color and color combinations, as applied to decoration. He is not a person who "just naturally has good taste," a smattering of knowledge anent periods and antiques and who proceeds by "hunches."

The European interior architect joins the architectural conference table at the point where interior floor plans come up for discussion. He may be in a department of the architect's office or maintain his own organization. In either case he is well qualified by thorough training and general experience to make suggestions regarding the



moving and placing of doors and windows; obtaining proper wall spaces; selecting lighting fixtures and fire-places; determining color schemes and texture treatments and the many details, trivial in themselves, but which if improperly handled strike harshly false notes that mar the harmony of the whole.

The advantages of such a relationship between architect, client and decorator are almost too obvious to comment upon. The home is decorated as it is planned, rather than being planned, built and then decorated. The interior furnishings become as much a part of the dwelling as its very timbers instead of an afterthought. The problems of interior decoration and architecture are solved without the delays and extra expense of making changes after the work is under way. The desired results and effects are secured at a minimum of expense and the finished work is a finer expression of skill of both architect and decorator.

At this point the question quite naturally arises, Where shall we get these interior architects? What facilities have we in America for their training? What mental talents shall the individual possess in order to be a good potential decorator? The problem is one to which I have given much thought, since scarcely a week passes without one or more young women or men coming to me to ask me where they can learn interior decoration. We have not even begun to touch upon this phase of the problem. Its solution is purely a matter of speculation, but let me speculate.

When these people come to me seeking guidance and information I have no place to send them. I can recommend them to take one of the many available decorating courses. These courses, on the whole, are good. In fact, are probably very excellent as far as they go, but they do not go far enough. So far as I know, there is in all America no decorating course, no college, school or department of such a school which gives a course comprehensive enough to give the student a genuine understanding of the problems of decorating.

Such a department would be preferably allied with an architectural department. Its course of study would include principles of draughtsmanship and design as applied to interior decoration. It would give such rudiments of interior architecture as would enable the student to work on an equal footing with an architect in consideration of floor plans. The instruction would include something of the mathematical and scientific laws of light and lighting, color and texture. The work would cover the nature and possibilities of all the various materials—fabrics, pottery, wrought iron, copper, brass, wall paper, carpets, tapestries, etc., that the decorator works with. The student would study the various periods in furniture and something of their historical associations and backgrounds.

Such a course, allowing proper attention to both classroom and practical work, could not be compressed into the period of a few months or even a year. Three or four years would not be too much time to allow. The student graduating from the work would know something of the possibilities and limitations of his calling. He would know what was true and what was false in furniture and other objects for any given room and space and why. If necessity arose he could himself design furnishings, perfectly planned, scaled and individually adjusted to their given purpose. He would, in short, be able to do constructively creative work from drawing plans and blueprints of a decorative scheme to executing its finer details.

Clearly this problem of training young people in interior architecture and decoration is one that by the circumstances of our American educational system will ultimately have to be worked out in schools and colleges. It is a responsibility that jointly concerns the decorators and architects of the country, since the work of the

[Concluded on page 47]



*Queen Anne Cabinet  
Walnut with lacquer panels*

*Lady Dyke Armchair  
from our own Studios*

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# URGENT NEED OF SAFETY ON CONSTRUCTION WORK

[[ BY J. J. ROSEDALE ]]  
Consulting Safety Engineer, San Francisco



HERE has been some progress made by a few progressive contractors in accident prevention work, but there is still urgent need of organized safety work in the building industry. It might be of interest to quote a few decisions in compensation cases, which were costly both to the owners and contractors.

Recently two large contractors were penalized \$2,500 each by the Industrial Accident Commission for failure to provide necessary safeguards, the lack of which resulted in two fatalities. In another case the Supreme Court awarded a worker \$50,000 against the owner of a building, due to neglect in providing safety conditions, which resulted in permanently disabling a worker. One case pending concerning a permanent disability to a building mechanic involves the sum of \$100,000 and another case is pending for \$50,000 for the loss of a hand to a carpenter.

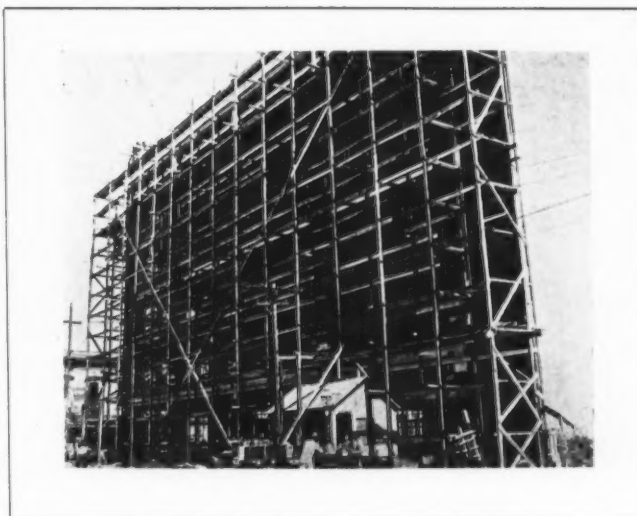
A decision was recently handed down that a contractor is liable for injury received by a person trespassing upon property where construction work is going on. The court awarded damages and held that the contractor



must use his property so as not to injure others whether they are on the property legally or not.

In spite of the above examples of what accidents cost, we still find contractors who pay little attention to accident prevention, due to the fact that they feel they are insured and that the insurance company pays their losses. A little thought on the subject would convince them that the insurance company does not bear all the burden in fact. In the event of an employer or contractor being found guilty of serious and wilful misconduct, by the Industrial Accident Commission, he is penalized 50 per cent additional compensation, which he pays out of his own pocket and is not insurable. Also where an employee sues for a large sum of money, over \$50,000 or \$100,000, often the contractor and owner must pay considerable of this sum over and above the insurance he carries. It is therefore necessary for the contractor to give this matter serious consideration, as a serious accident on a job is likely to be costly to him as well as to the insurance company. Then, too, the insurance companies are beginning to select their risks and are not anxious to pay heavy losses.

There seems to be a general misunderstanding in regard



to the compensation insurance rates for contractors. The rates are based on their experience. As has been brought out in a previous article, if their losses are heavy, their insurance rates are increased; and if their losses are small, the rates are reduced. As a matter of fact, the majority of contractors are paying considerable debit rather than receiving a credit.

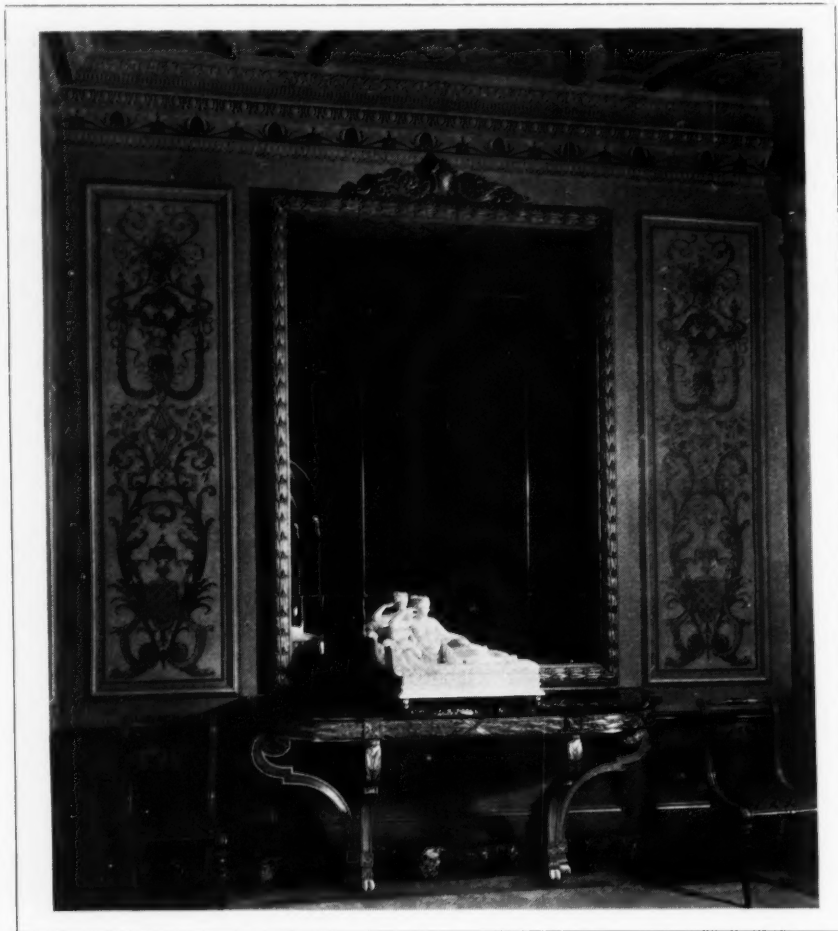
The number of accidents on construction work is mounting considerably and this industry is considered most hazardous by insurance companies. In fact, on account of the mounting of accidents on construction work, it is expected that the manual rates will be increased considerably within the next year.

Probably the most outstanding hazard in the industry is the poor construction of scaffolds, such scaffolds being used by the majority of mechanics on buildings. Numerous serious and fatal accidents occur each year on scaffolds. Another source of hazards is the sidewalk canopy. Very little attention is being given to this protection by contractors and workers are not the only ones endangered by this hazard, but the public as well. Mechanical equipment also receives too little attention in the matter of safety. Such equipment includes saws, mixers, grinding wheels, hoisting engine, air compressors, etc. Inspection of boilers and air tanks is not receiving sufficient attention and ladders are another source of acci-

[Concluded on page 47]







### DECORATIVE NOTES [A SERIES]



#### *A SEVENTEENTH CENTURY FRENCH PANEL*

Adapted from an original in L'Hotel de Mailly, Paris, this panel is typical of its period in composition and color. Blending ornamental forms with gracile flow and easy balance the main lines are in soft golden tones acanthus leaves in warm green and mellow red flowers in subdued natural tones draperies of Gobelins blue an ecru ground with a final softening glaze the ensemble has the subtle charm of French Renaissance, refined but rich. Park Lane Apartments, San Francisco A. Quandt & Sons, Painters and Decorators [since 1885] 374 Guerrero St., San Francisco

*"Co-operation for Quality"*

## · EDITORIAL ·

### *Architects Must Have Certificates*

AN ARTICLE in "The Inspector" by A. M. Edelman, secretary of the Southern District California State Board of Architecture, emphasizes the necessity for persons practicing as architects to conform with law. He quotes from a recent decision handed down in the Court of Appeal:

"For any person to practice architecture in this State without a certificate is made a misdemeanor, and this regardless of whether or not he may also have held himself out to the public or to any person as an architect.

"Under this statute there is but one way in which a person who has no certificate can legally render such architectural services as were to be performed by respondent. Such person can 'inform the person for whom such plans or data are furnished that he, the person furnishing the plans, is not a certified architect.' \* \* \*

"The rule which brings one within the classification of 'architect' has been declared in various jurisdictions. In every instance where the term has arisen for interpretation, so far as we are able to ascertain, it has been held that one who makes plans and specifications for a building, and superintends the construction, is an 'architect.' In fact, the rule most commonly applied does not embrace the duty of supervision. \* \* \*

"It is to be noticed that every case from every court recognizes that when a statute has been made for the protection of the public, a contract in violation of its provisions is void."

The State law is clearly shown to be, not an enactment to protect architects, but a law passed by the California Legislature to protect the public.

### *Building Better Cities*

VERY significant, indeed, is the attention paid to the Second Annual California City Planning Conference, held in Oakland March 4 and 5. Two thousand delegates—architects, public officials, realtors, builders, representatives of many organizations such as chambers of commerce, planning commissions, municipal leagues, civic and women's clubs—such a great gathering indicates the vital importance of a comprehensive City Plan to the citizens of a community.

No longer is this subject an occasion for jeers at long-haired cranks. Nor is it, indeed, an aesthetic matter alone. Practical problems of safety, of transportation, of property values, are too pressing, too complicated, to be solved without adequate plans and adequate authority.

In the face of such evidence of awakened public opinion as this Conference, such political forces as have opposed effective city planning, developed by experts, would do well to read the handwriting on the wall.

### *The New San Francisco Opera House*

THE War Memorial Buildings of San Francisco are coming up for final and definite public action. Plans have long been under preparation—studied and restudied—but now that notice is given that a bond issue will be voted on for the balance of the funds required (four million in addition to the two million already privately subscribed) it develops that there is great difference of opinion concerning the size of the opera house, which is a salient part of the Memorial plan.

The two diametrically opposite points of view are based upon arguments which in both cases are not to be dismissed without consideration. One side points to the fact—not to be disputed—that no existing opera house seating more than 2000 is a success, in the vitally important matter of acoustics. The other asserts that an audience of 4500 or 5000 is needed for the practical support of so costly an undertaking as an opera season, that the popular demand is for plenty of inexpensive seats, and that for other purposes a large auditorium is needed.

It should not be impossible to reconcile these extreme views through a solution—it is not necessary to call it a compromise—which will give us the largest accommodation possible for the maintenance of good acoustics under modern scientific methods. None of the opera houses referred to has been built under such conditions.

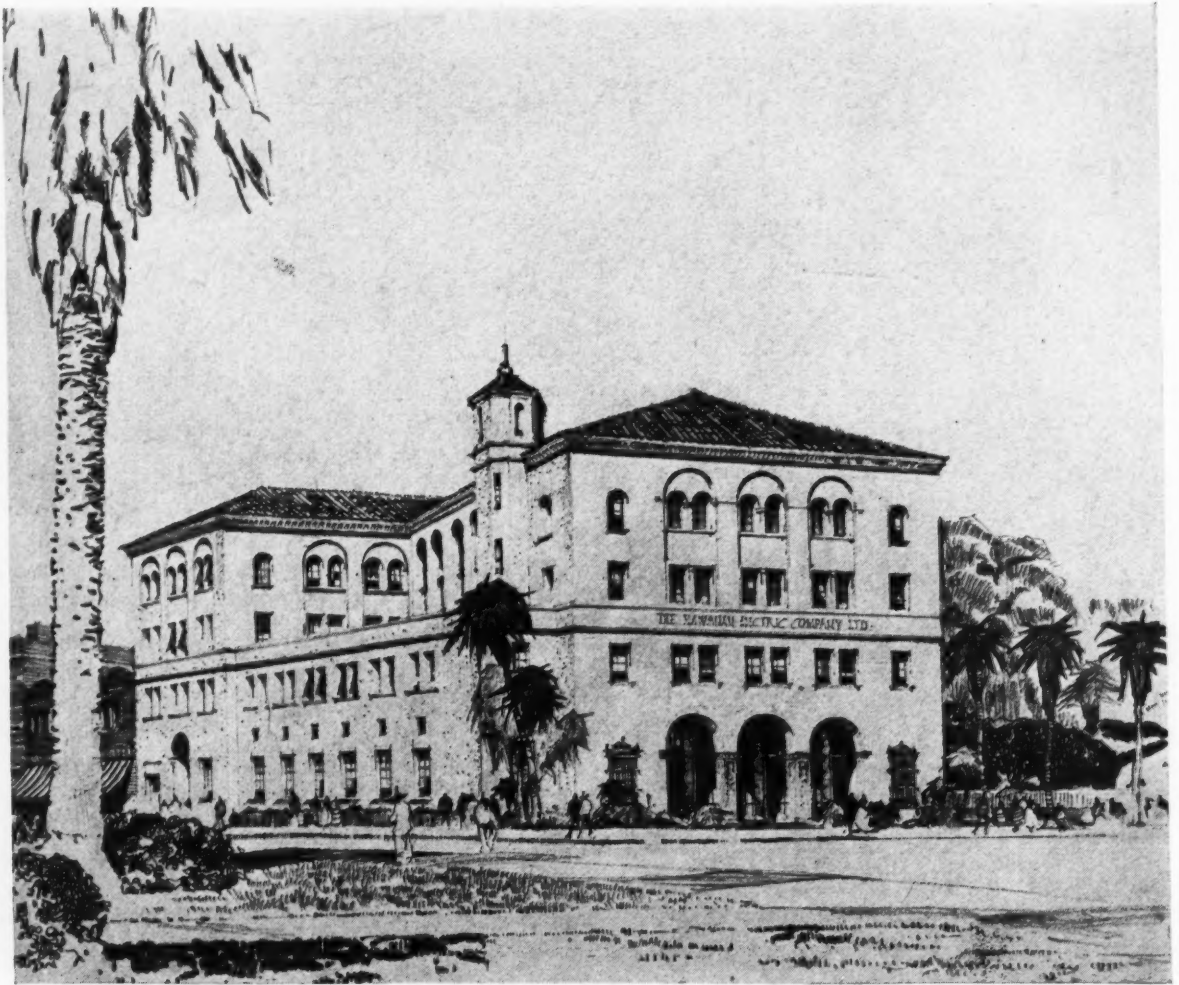
A well-informed professional musician estimates that an audience of 3200 can hear satisfactorily in a properly prepared hall. The editor visited a Los Angeles theater seating some 4000 people, and found the acoustics excellent for a large orchestra. From the top gallery, the values were clear and true. But a solo voice sounded very tiny and unconvincing—both sight and sound reminded one of the effect produced by looking through the wrong end of an opera glass.

An opera house for a great modern city should be large enough to allow all those who desire to hear great artists; but not so large that greatness and artistry are destroyed.

### *The Palace of Fine Arts*

MR. STEPHEN CHILD, a noted landscape architect of San Francisco, comes forward with an appeal to preserve Bernard Maybeck's masterpiece, the Palace of Fine Arts designed for the Panama-Pacific Exposition, which is now

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# SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS MONTHLY BULLETIN

## OFFICERS

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FRED H. MEYER, three years  
HENRY H. GUTTERSON, three years  
J. S. FAIRWEATHER, two years  
W. C. HAYS, two years  
EARLE B. BERTZ, one year  
WILL G. CORLETT, one year

## NEXT MEETING

The next meeting of the Northern California Chapter of The American Institute of Architects will be held on Tuesday, March 15, 1927. The members of the Society of Architects of Alameda County will be invited to join with us at this meeting, at which the Entertainment Committee will offer us a special program of unusual interest. It is planned to hold the meeting at the Hotel Mark Hopkins. The members will be notified by special letter in regard to details.

## FEBRUARY MEETING

The regular meeting of the San Francisco Chapter, The American Institute of Architects, was held on Tuesday, February 15, 1927, in the rooms of the San Francisco Architectural Club, 523 Pine street. The meeting was called to order by President John Reid, Jr., at 7:50 p. m.

The following members were present: Messrs. Morris M. Bruce, Harris Allen, James Mitchell, Earle B. Bertz, John Reid, Jr., William Mooser, G. F. Ashley, J. S. Fairweather, Charles Masten, Albert J. Evers.

Mr. Holder, Mr. Hartley and Mr. McWilliams were present as guests.

## MINUTES

The minutes of the previous meeting were accepted as published.

the last reminder of that great Fair, and in a forlorn state of decay.

He urges that rotunda and colonnade be reproduced in stone, and that the reflecting pool which "doubles the beauty and charm of it all" should also be restored.

Behind the colonnade could be built, in sections as needed, galleries for art collections or schools.

Thus he envisions an Art Center for the Pacific Coast, the Golden West—prophesying pilgrimages from all world civilizations—as now to the Parthenon or the Colosseum.

A splendid dream; would that it might be realized! Even as a faded ruin, the Art Palace is an inspiration to countless thousands. Here is proof undeniable, irresistible, of the Power of Beauty; depending, not on period or style or precedent or rule, but making a well-nigh universal appeal to those qualities of aesthetic perception which exist to a greater or less degree in every human intelligence. Is it not a crime to let this vision die?

## UNFINISHED BUSINESS

No unfinished business was reported.

## REPORTS OF STANDING COMMITTEES

Mr. Allen, for the Publicity Committee, reported regarding publicity in the current issues of newspapers, etc. The Committee reported against paid advertising by the Chapter.

## NEW BUSINESS

The Secretary read a communication from the San Francisco Garden Club, asking cooperation. The Secretary was instructed to offer cooperation.

A communication was read regarding a competition for University buildings for the University of Western Australia. Those wishing particulars may obtain them from the Secretary.

A request for endorsement of bills for formation of State Parks Commission was referred to the Building Laws and Legislation Committee, with power to act.

Mr. Hildebrand was appointed representative to the Central Council of the Builders Exchange, with Mr. Morris M. Bruce as alternate.

An invitation was read from the San Francisco Branch of The League of American Pen Women to attend a book fair at the Hotel Mark Hopkins, March 1 to 6, inclusive.

Mr. W. C. Hays presented a notice regarding a fine set of Paris prize drawings on exhibit at the Architectural Building of the University of California. Mr. Hays especially invited the Chapter to a fireside evening to be held on Thursday evening, February 24.

## REPORT OF COMMITTEES

Mr. Earle B. Bertz reported progress for the Exhibition Committee. The return from the preliminary letter is not satisfactory. The Committee requests that all Chapter members reply immediately.

Mr. Mooser reported for the Committee on Building Laws and Legislation. This Committee has been working with the State Bureau of Housing, and also on certain additions to the San Francisco Building Law.

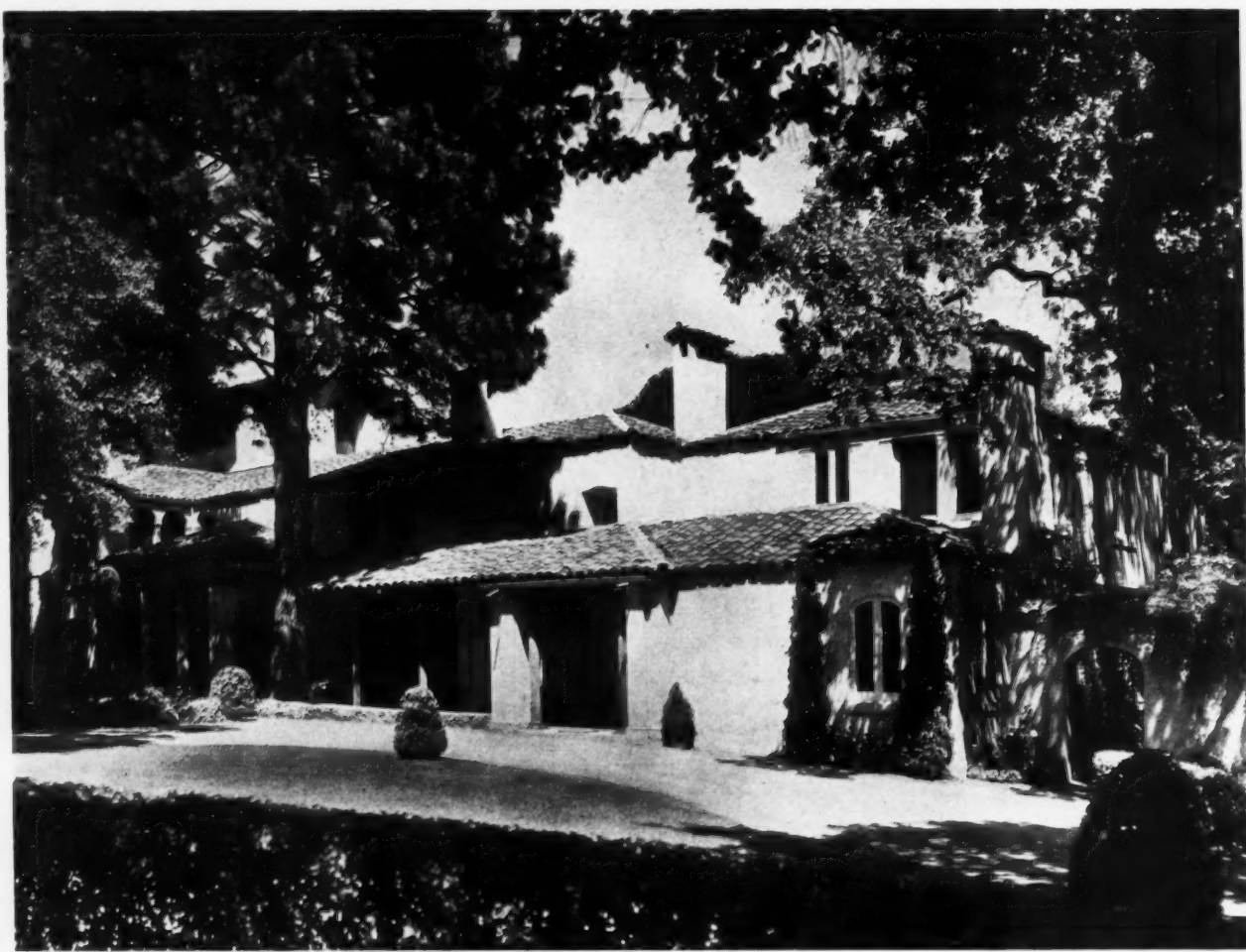
There being no further business, the meeting adjourned.  
Respectfully submitted,

ALBERT J. EVERS, Secretary.

Mr. Hartly of the California Electrical Bureau spoke on the Red Seal system for identification of electrical equipment.

Mr. Holder of the Paraffine Companies, Inc., spoke most interestingly regarding roofing problems.

\* \* \*  
The necessary legal steps for changing the name from San Francisco Chapter to Northern California Chapter have been taken, and from now on the new name will be used. The change of name will give a clearer idea of the geographical area which our Chapter represents, since it takes in all of Northern California and Nevada.



THE CHARLES D. BLANEY RESIDENCE, SARATOGA, CALIFORNIA

WILLIS POLK, ARCHITECT

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# SAN FRANCISCO ARCHITECTURAL CLUB

MEMBER ARCHITECTURAL CLUBS' TRANSFER SYSTEM WESTERN STATES HEADQUARTERS: SOCIETY BEAUX ARTS ARCHITECTS

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Directors: . . . . .	HARRY LANGLEY	IRA H. SPRINGER	ARTHUR D. JANSSEN

The San Francisco Architectural Club has determined that 1927 shall be its most prosperous and successful year. High hope and confidence and great expectations are placed in the newly elected officers who are respectively:

H. Burnett, president; L. Keyser, vice-president; R. Coleman, secretary; J. Devitt, treasurer; A. Janssen, H. Langley, I. Springer, directors.

The February meeting was well attended and was made of special interest by an address by M. Vinson, an authority on architectural publications; a short talk by Ernest Born and was wound up by a silly stunt staged by Don Works, Al Johnson and Clyde Trudell of the Atelier.

Ira Springer, the new Entertainment Committee Chairman, announces a galaxy of social activities to take place during the year. He promises some novel form of entertainment at each meeting and get-togethers will be held between meetings in the form of picnics, theater parties, etc.

The Atelier has lately been a scene of great activity. Problems are knocked out right and left, and most any night an energetic little group might be seen bent over the boards up on the second floor. Jim Magee has his children busy again in the Order Class.

The boys miss Rene Travelletti and Horace Driver, who left last month for Chicago. The dapper Frenchman returned to Armour Institute and the "bloody Australian" landed a job in Chi.

A certain "homey" atmosphere prevails in the Atelier

## SOCIETY OF ARCHITECTS OF ALAMEDA COUNTY

The February meetings of the Society were well attended. On February 7 the guests were Professor J. W. Gregg of the University of California, who spoke on the relations between landscape architecture and city planning, with special reference to the problems of the East Bay region, and District Attorney Earl Warren, who gave some very interesting information concerning public contracts as they affected architects legally. The meeting of February 21 was addressed by Mr. Fred E. Reed, Oakland realtor, first vice-president, National Association of Real Estate Boards. He outlined the plans and purposes of the State-wide City Plan Conference to be held in Oakland March 4 and 5.

A special meeting was held March 4 to hear Mr. Charles H. Cheney, city planning authority, consultant in the Palos Verdes and Riverside projects, on "Architectural Control and Art Juries."

The Society arranged a comprehensive exhibit of city plans, maps, charts and models, as a part of the conference. It has also provided a permanent exhibit at the Builders' Palace Exhibit, consisting of analyses, sketches, plans, details and photographs of a house built on a sixty-foot lot in Oakland. This exhibit will be changed from time to time.

The weekly column in the *Oakland Tribune* under the general title "Architectural Developments" is being contributed by the Society under a carefully arranged plan providing for a series of articles dealing with architecture and architects' services.

since the Born family, Ernie and Esther, have taken up their studies there. Ernie is taking the Le Brun Competition and Mrs. Born is "doing" the Emerson Prize. The club as a whole and the Atelier in particular is honored by their visit. We hope that they will make their stay a permanent one.

The Club's weekly Thursday lunch will be held at the Lick Grill for a while instead of at the club quarters, until our chef has served a short term for violating the pure food laws. Luncheon served from 12 noon to 1:30 p. m. All members and friends of the profession welcome.

The Sacramento police were again foiled when Fred Howelling appeared in the city. When not in hiding Fred pounds the boards for Al Larsen.

Voisson is back from L. A. He says he feels as though resurrected from the dead.

The boys are giving Bill Freeman the glad-hand. Willie passed the board and got his ticket last month. Congrats, Bill.

"Lorry" Keyser is also to be congratulated. Lorry holds down two real jobs now. First, he has associated with F. Meyers and M. Jorgensen. Second he is our new vice-president. Lots of work ahead, old man.

The March meeting will be featured by a Mammoth Initiation: Everybody come.

"TRUDY."

C. TRUDELL, *Chairman Publicity Committee.*

\* \* \*

The California State Civil Service Commissioner announces examinations for the following positions: Junior Architectural Draftsman, Assistant Architectural Draftsman, Architectural Draftsman, Junior Estimator, Senior Architectural Draftsman, Assistant Architectural Designer, Architectural Designer, Junior Structural Engineer, Assistant Structural Engineer, Associate Structural Engineer. Application blanks must be filed by March 31st and may be secured from the State Building, San Francisco; the Hall of Records, Los Angeles; the Forum Building, Sacramento.

\* \* \*

## HILL, HUBBELL & CO. EXPANSION

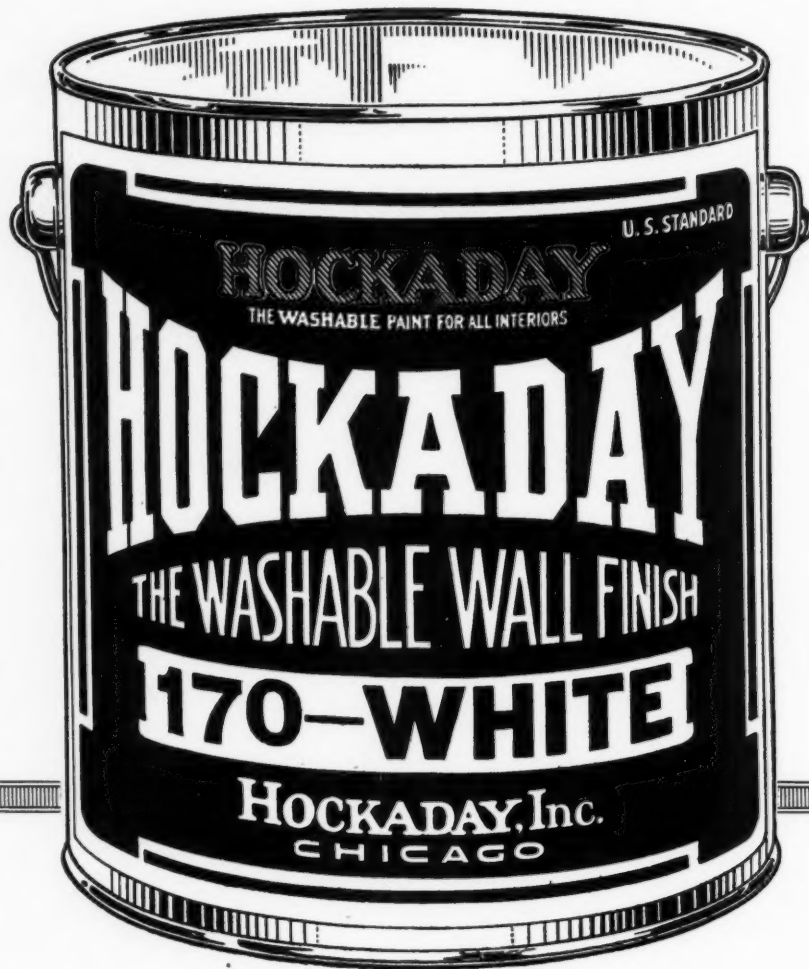
An additional one-story concrete factory building, containing 5200 square feet, has recently been occupied by Hill, Hubbell & Co. to provide much-needed additional floor space. The new building is being devoted principally to the manufacture of varnish. The main offices of the company are located at 115 Davis street, San Francisco. A branch factory is located in Tulsa, Okla., and sales offices in Seattle, Portland, Los Angeles and New York City.

\* \* \*

The United States Gypsum Company offers the following highly interesting booklets: "Structolite Concrete," "Structolite for Industrial Buildings," "Architectural Data on Pyrobar Roof Construction," "Sheetrock Pyrofill Construction," "Pyrobar Voids." All of these booklets are exceedingly well illustrated and contain much useful information. They may be secured upon application to the United States Gypsum Company, 205 W. Monroe street, Chicago, or from any sales office.



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WRITE FOR YOUR COPY OF "PAINT MILEAGE"

## WHAT IS AN ARCHITECT?

[Concluded from page 10]

To write his papers which he occasionally reads before scientific and popular bodies, to make out lucid reports and descriptions, even to write a creditable specification, he must be somewhat of a litterateur.

And finally to have the chance of exhibiting his skill at all he must have studied hypnotism, animal magnetism, bon mots, divinity, physiognomy, practical politics and what not; not forgetting that he must be a bon vivant and a gallant; to make a success he also must be a consistent hypocrite and a time-server.

To exhibit what we mean by the ignorance not only of the general public, but of those who come in contact with plans and architects, we cull the following from a San Francisco journal which we have just come across. In describing the half-tone photograph of a cottage the author says:

"The exterior view, which your architect calls the 'plan of elevation,' is a departure from the set and inartistic lines of your cut-off-of-the-same-piece, ready-made dwelling, and as a whole is imposing and extremely attractive.

"The illustration is made direct from a photograph, so that it is a faithful reproduction of the house itself, and not an ideal creation of a clever draughtsman."

Here we have a terrible jumble of misstatements—what architect (God save the mark!) could the author have come across who calls a perspective view a "plan of elevation"? And then to put the title in quotation marks to show that it is your architect's term! With all due respect for the author, we don't believe he ever heard any architect say such a thing, or if he did, he must have been playing on the credulity of his listeners, vulgarly called joshing him. Then the remark in the last paragraph, although not saying so, leaves an impression that clever draughtsmen's ideal creations are meant to deceive, in comparison to the *faithful* reproduction of the photographs. Here the writer labors under the impression that it only requires a *clever draughtsman* to make an ideal creation. Of course those initiated know that it requires a *designer* who is called an architect when the result is a building. They also know that the ideal creation of an architect drawn on paper, when carried out in a building, is the facsimile of its paper original and looks exactly like it as far as a solid can look like the same drawn on the flat.

We cannot altogether blame the public for these popular fallacies; they are not able to distinguish, with the little enlightenment they have on the subject, between an architect and a quack who hangs out his shingle and advertises himself as an architect.

So it seems the only way to educate them is for the architectural journals and the newspapers to keep digging away and showing up and explaining all these misapprehensions which are constantly showing themselves.

\* \* \*  
OUR STAFF IS VERSATILE

The PACIFIC COAST ARCHITECT was host to several San Francisco architects at the "Authors' Breakfast" held February 27 at Hotel Mark Hopkins by the S. F. Chapter, League of American Pen Women. This pleasant event was occasioned by the fact that Miss Zoe A. Battu, of our editorial staff, won first prize in the recent Short Story Contest, instituted by Mrs. Colbourne, president of the League, for a story of San Quentin Prison entitled "Freedom." There were present at the P. C. A. table Mr. and Mrs. John Galen Howard, Mr. and Mrs. Albert J. Evers, Mr. and Mrs. Earle B. Bertz, Mr. and Mrs. Henry H. Gutterson, Miss Battu, and Harris Allen, editor of the magazine.

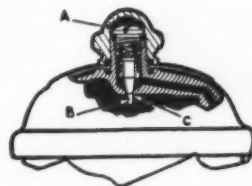
"Simplified Practice Recommendation on Lumber" is included in a handbook for architects and builders, volume 28, issued under auspices of Illinois Society of Architects.

# Watrous

## FLUSH VALVES

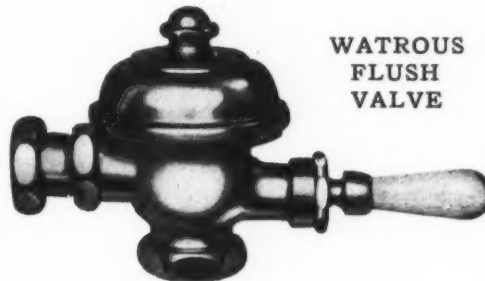
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Sectional View

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*Left To Right—*

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Marcus B. Priteca,  
Architect

Fifth Ave. Theatre.  
R. C. Reamer,  
Architect

Pacific Telephone  
& Telegraph Bldg.

Eagles Temple,  
Henry Bittman,  
Architect

*Below—*

Bank of California.  
John Graham,  
Architect




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Salt Lake City, Utah 610 McIntyre Bldg.



### NEED OF SAFETY ON CONSTRUCTION WORK

[Concluded from page 37]

dents, due to their construction as well as placement on the job. Another source of hazard is the material hoist on the construction job. These hoists, for the most part, are flimsily constructed and no provision is made to safeguard them to protect workmen from falling materials. The principal danger on these material hoists lies in allowing workmen to ride up and down in them. Fatal accidents have occurred, due to cables breaking on these hoists, where the cable is deteriorated or the hoist is hoisted clear to the top of the sheave beam, which causes the cable to snap.

Another source of danger is falling materials, due to inadequate protection of floor openings and hoistways. This constitutes one of the greatest hazards on construction jobs and demands serious attention. Handling materials takes its toll of accidents also, especially where defective or improvised equipment is used and where there is improper piling and placing of piles. Protruding nails add to the toll of accidents and many of these nail punctures and resulting complications could be prevented by the men bending down protruding nails, piling such lumber in one particular place and by requiring that the men wear thick-soled shoes on the job.

The foregoing is only a partial list of the hazards encountered on construction jobs, but will give an idea of the urgent need for organized safety work on each and every job. Safety is no longer a matter of choice, for the public demands that everything possible be done to protect human life. If a contractor intends to stay in business, he must give this matter serious thought. Competition is very keen and the margin of profit on any job depends to a great extent on the number of accidents. There are unseen costs to accidents, such as the big labor turnover, decreased production, time lost by the workers and breaking down of the morale on the job. Contractors must change their general method and seek to organize on the basis of their superintendents and foremen giving safety work the attention it deserves, for safety and production go hand in hand.

First the contractor himself should be sold 100 per cent to the idea and then he should be advised by a competent engineer as to the methods and means of making his job safe. Not only is it necessary to safeguard the physical conditions on the job, but all workers must be educated in this movement. There are accidents due to the personal element which can be prevented only by a campaign of education in safe practices and inculcating the safety idea into the minds of the workers.

\* \* \*

### THE INTERIOR ARCHITECT

[Concluded from page 36]

two men is so closely interdependent that the educational and training standards of both professions must be practically equal before any constructive progress will be made in bringing about harmonious working conditions. In other words, I hold that interior decoration is a profession whose proper practice requires quite as much training, background, experience, application and close devotion as the practice of architecture, engineering, writing or any other similar profession.

\* \* \*

### OREGON CHAPTER ELECTS OFFICERS

At a recent meeting the Oregon Chapter, A. I. A., elected the following officers for the ensuing year:

President, O. R. Bean; vice-president, W. R. B. Wilcox; secretary, A. Glenn Stanton; treasurer, Fred Allyn.

\* \* \*

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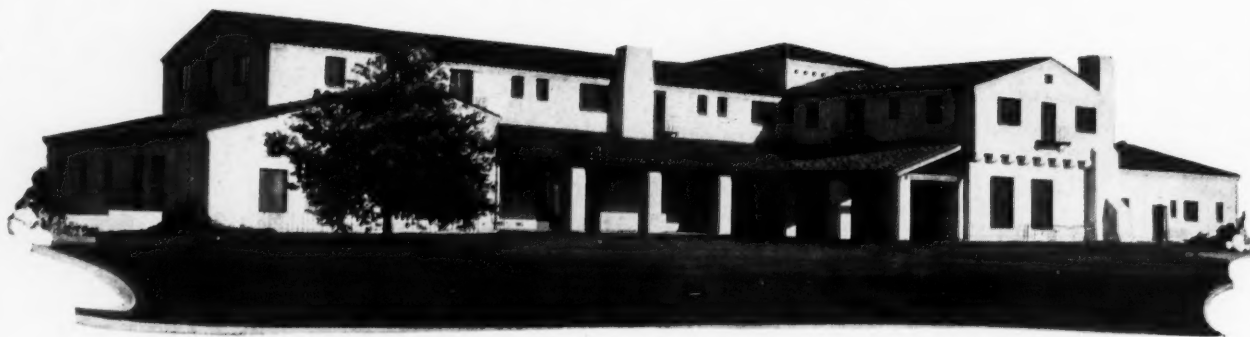
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